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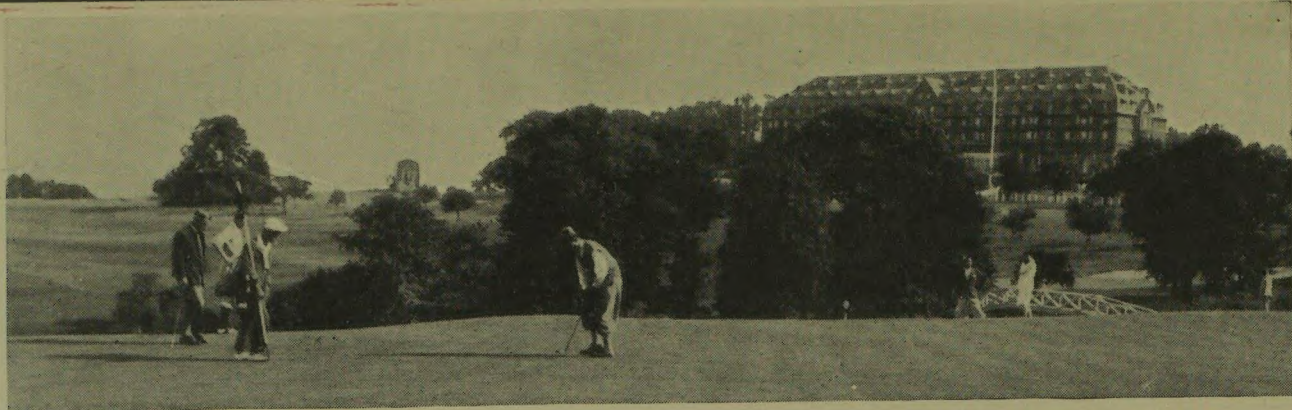
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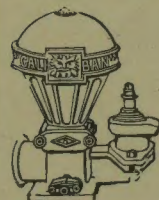
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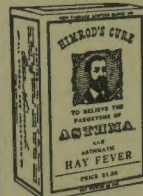


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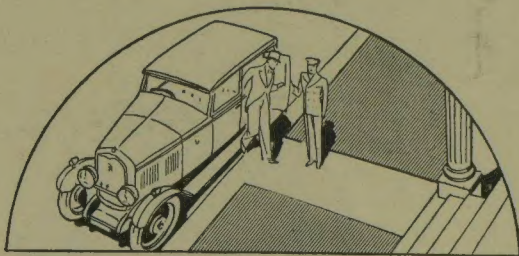
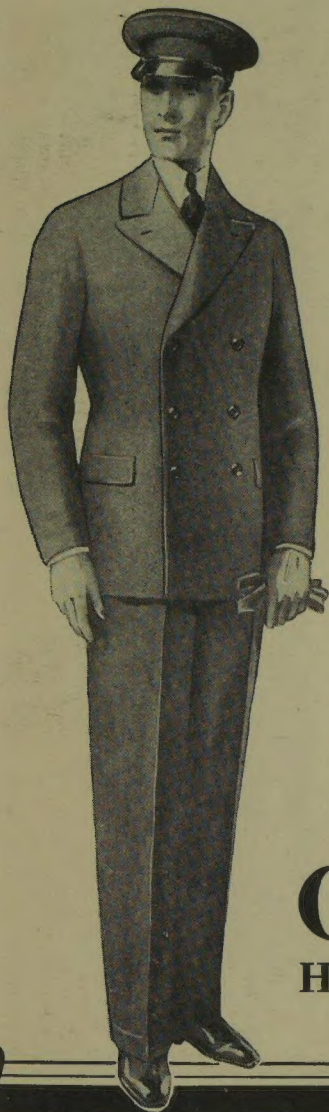


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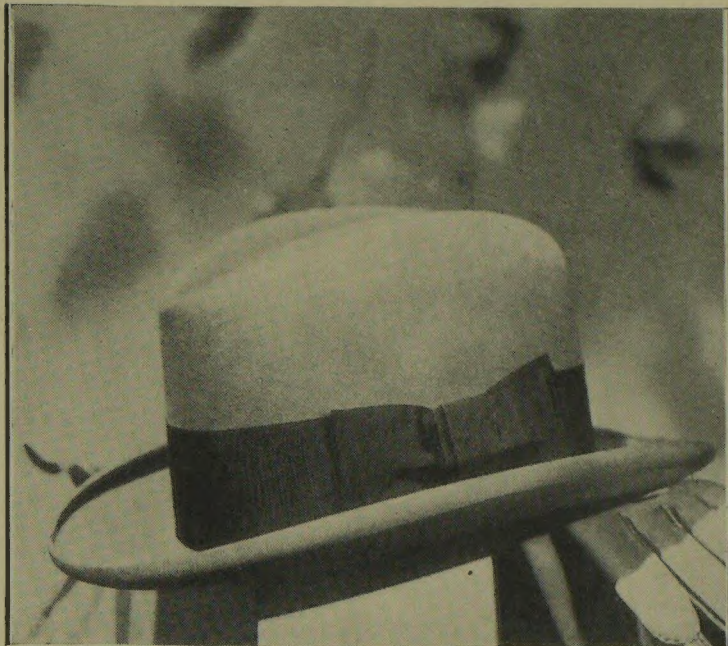
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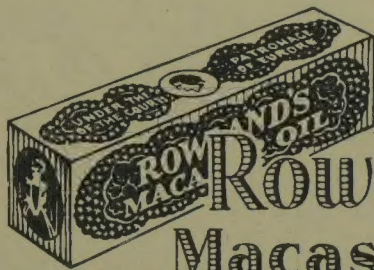
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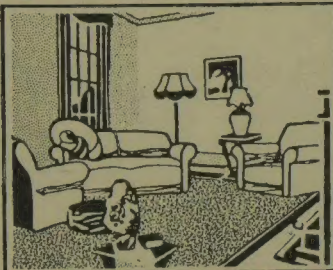
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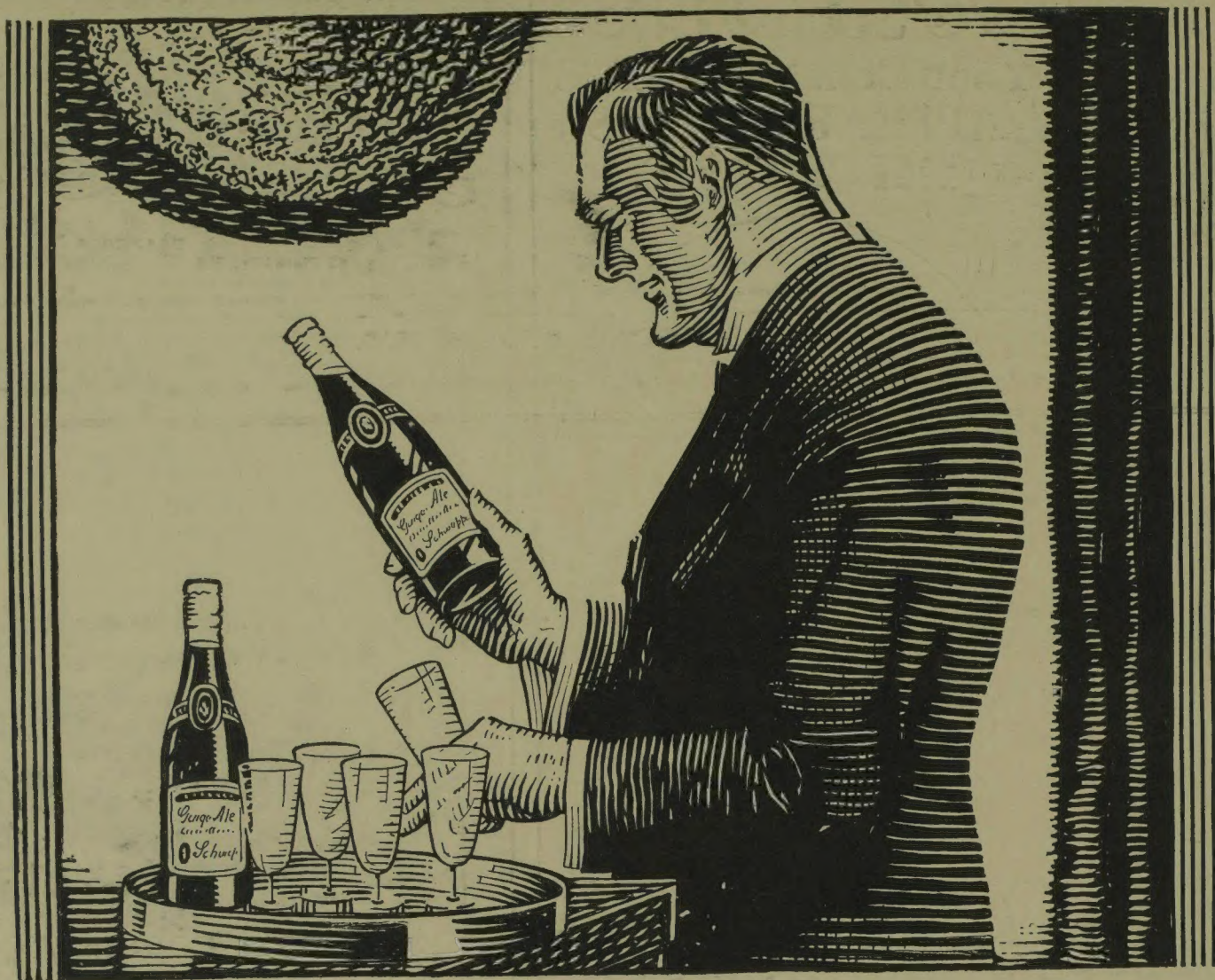
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# THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, APRIL 5, 1930.

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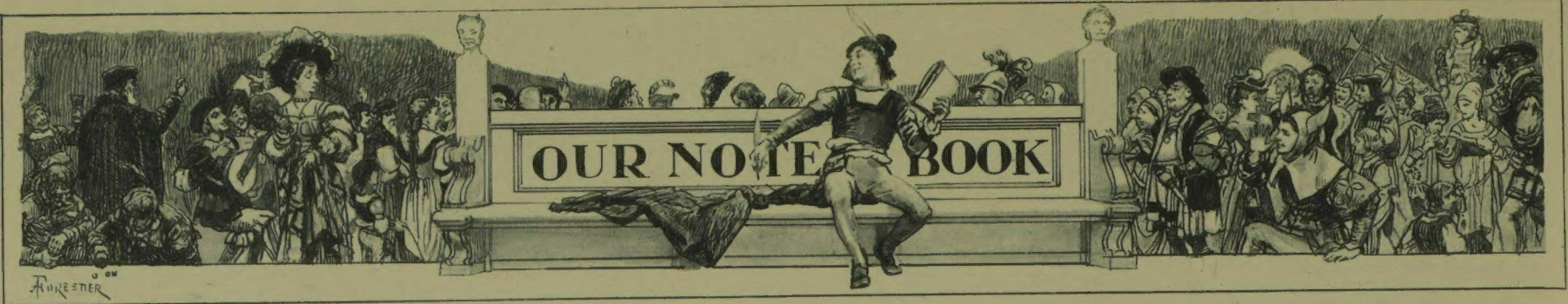


GETTING OUT OF THE WAY AFTER HIS FALL AT BECHER'S BROOK, AS BECHER HIMSELF ONCE DID: "MAY KING'S" RIDER GUARDING AGAINST THE POSSIBILITY OF BEING JUMPED ON IN THE GRAND NATIONAL.

This photograph, taken at the Grand National, is of very peculiar interest. The fall it illustrates occurred at the famous Becher's Brook. "May King" is seen on his back in the ditch, after having been turned over by the fence, and his jockey, G. Goswell, is seen taking refuge in the ditch as a precaution against being knocked over by other horses following. The same thing happened to

Captain Becher, after whom the Brook was named, when he was riding "Conrad" in the first Grand National, in 1839. Becher, as a matter of fact, fell both the first and the second time round, but each time he remounted. He, also, was wise enough to get into the ditch for safety. In his day, it should be added, the fence was a natural one, and the Brook was wider.





By G. K. CHESTERTON.

I HOPE it will not appear a profanity, like many things intended in all piety, if I say that I picked up the rather remarkable book called "Who Moved the Stone?" under the impression that it was a detective story . . . and so it was; and a good one. Anyhow, it was a mystery story, though in the higher sense of dealing with the mysteries of religion. In this case it concerns the evidence for the Resurrection. But the topic is treated in such a logical and even legal manner, that it can here be discussed without involving anything theological or even religious. I put aside here my own beliefs (which are, as many may know, recklessly and disreputably orthodox) and consider the argument as it is here stated for the benefit of the indifferent sceptic; the sceptic who would regard it merely as a Historical Mystery, like the Historical Mysteries studied by Andrew Lang; the red cloud of confusion that covers the Slaying of the Ruthvens; or the weird and spectral return of the hoary Harrison after three people had been hanged for his death. Such a sceptic will be bound to admit that the author, Mr. Frank Morison, writes with a dry detachment worthy of the school of scepticism. Strangely enough, the writer himself set out from that school; for he began as a sceptic and only slowly became sceptical of scepticism.

It is a rather curious case of a man who set out to write one book and eventually wrote another; or even began one book and found it turn into another. It was always supposed that such Christian miracles were swallowed whole without examination by the credulous, and only rejected by those who had studied them more deeply and in detail. The truth is that they were often rejected whole by the ignorantly incredulous, and afterwards justified in detail by those who go more deeply into them. The scepticism on such subjects, which I remember in my earliest days, quite apart from whether its conclusion was correct, was in its method almost incredibly crude and shallow. I remember a popular Atheist (who is now, I believe, a Spiritualist) made fun of the evidence for the miracle under the form of an imaginary trial in an English law-court. It was the whole point that the case for the miracle collapsed because all the witnesses were dead. It did not even occur to the writer that the same objection must prevent anybody believing in the Battle of Trafalgar or the Execution of Charles the First. He did not even trouble to think to that extent, let alone questioning himself about whether modern law-courts are more infallible than the Church. The truth is that, whatever may be said about blind belief, a great part of that generation were really in blind unbelief. They had swallowed scepticism whole, and taken doubt itself upon trust. They had never studied either the documents that were criticised or the criticism that was applied to them. They had no more read Luke than they had read Loisy; they merely took it on trust that Loisy had somehow discredited Luke. The critic Harnack, like the prophet Habakkuk, was considered *capable de tout*; and the Positivists accepted the inspiration of Harnack as the Puritans did that of Habakkuk. The moment an enquiring mind, like that of the author of "Who Moved the Stone?" goes a little below the surface of this superficial impression, he as well as we receives a very different impression indeed.

The chief impression is this—that the story makes much more nonsense on the negative than on the positive theory. In the days of my boyhood, an enormous use was made of what may be called the negative argument for the negative theory. Sceptics insisted on the absence of external evidence of the Resurrection of Jesus; sometimes even of the existence of Jesus. A few were absurd enough to swallow the myth of the Myth of Jesus. This is now practically abandoned by all critics who count, but there is still the general sceptical suggestion from what we may call the Silence of Antiquity. Critics pointed scorn-

of any real attempt to *disprove* the Resurrection among the most furious enemies of those who were professing to prove it. We know that the Early Christians *were* professing to prove it. We know that the Jews, as afterwards the Gentiles, were ready to use fire and sword and every violence to destroy that profession. There is plenty of later external evidence of *those* facts. If Saul and Annas and the persecutors had the energy to stone and slay people for saying there was an empty tomb, why did they not have the energy to walk up a hill and point out the tomb that was not empty? What could have been easier than to prove that the tomb was not empty by employing one or two workmen instead of half a hundred torturers and executioners?

Mr. Morison is forced to the conclusion that there was an empty tomb; that everybody knew there was; and that it was only a question of giving other explanations of a fact which nobody could deny. There are other parts of Mr. Morison's ingenious theory which nobody is obliged to accept, and with which I should not myself necessarily agree; but upon this crucial point (in every sense of that word) I really think his argument is unanswerable.

There is one aspect of it, or addition to it, on which he does not specially dwell, but which impresses me very strongly indeed. If I say it is connected with the habits of the Jews, I shall be expected (according to some) to utter a sudden howl of anti-Semite fury and start cutting the throats of Jews all the way down the street. But even if that legend about me still survives, I will not be deterred by legend from the study of history. I know that under the Roman Empire there were all round the Mediterranean, especially at the eastern end, colonies of Jews who were rich, cultured, in contact with Roman society; capable of writing books, like Josephus or Philo Judæus. Nearly all of them hated the new movement, and regarded it as an attack on Judaism, if an attack by apostate Jews. Knowing the amazing talent of Jews for combination and propaganda, the way in which they can use wealth to broadcast their side of the case, and the amount of wealth they had to use, I find it quite incredible that they would not have first financed an exposure of the miracle and then a publication of the exposure. In that case the Roman world, instead of being convinced of a miracle in about three hundred years, would have been convinced of a fraud in about three months.

The Jews, with their chain of connected colonies, their deputations to the Emperor, and the rest, could be trusted to be first in the field and far ahead of a few fishermen from Galilee who were aliens even in Jerusalem. I take it that, for some reason, this obvious and direct argument could not be used. We all know the arguments that were used. And, while I wish to keep this article as objective and rationalistic as the book itself, I may add that nobody has ever really explained the persecution of the Christians, except on the assumption that deafening slander and demoniac violence were the only weapons left against something which men thought it easier to destroy than to deny.



PAINTED BY ROMNEY FOR FORTY GUINEAS; RECENTLY BOUGHT (BY AN AMERICAN) FOR £18,000: "LADY MORRIS AND CHILD."

To the number of Old Masters "exported" from this country to the United States in recent years must now be added this charming portrait by George Romney—"Lady Morris and Child"—which has lately been sold by Sir Armine Morris, of Sketty Park, Swansea, to an American purchaser, Colonel Carstairs, for £18,000. The picture was painted in 1777-8, and the artist's fee was forty guineas. The lady's maiden name was Henrietta Musgrave, daughter of Sir Philip Musgrave, of Eden Hall. In 1774 she married John Morris, who was created a Baronet in 1806. She died six years later. The child, John Morris, succeeded to the baronetcy, and died in 1855. The picture was exhibited in 1882, by General Morris, at the Old Masters Exhibition at Burlington House.

fully to the solitary and doubtful passage in Josephus as a proved forgery (even there, I believe, the doubtfulness is again doubtful), and there was one industrious free-thinker who was so much tormented, not to say maddened, by the apparent reference to Christ in the works of Tacitus, that he took refuge in a huge toppling new theory that Tacitus never lived, and that his works were a forgery written about the time of Bacon and Shakespeare.

Now, Mr. Morison has turned the negative argument against the negative theory. He points out that there is, in another sense, a very remarkable Silence of Antiquity. There is the complete absence



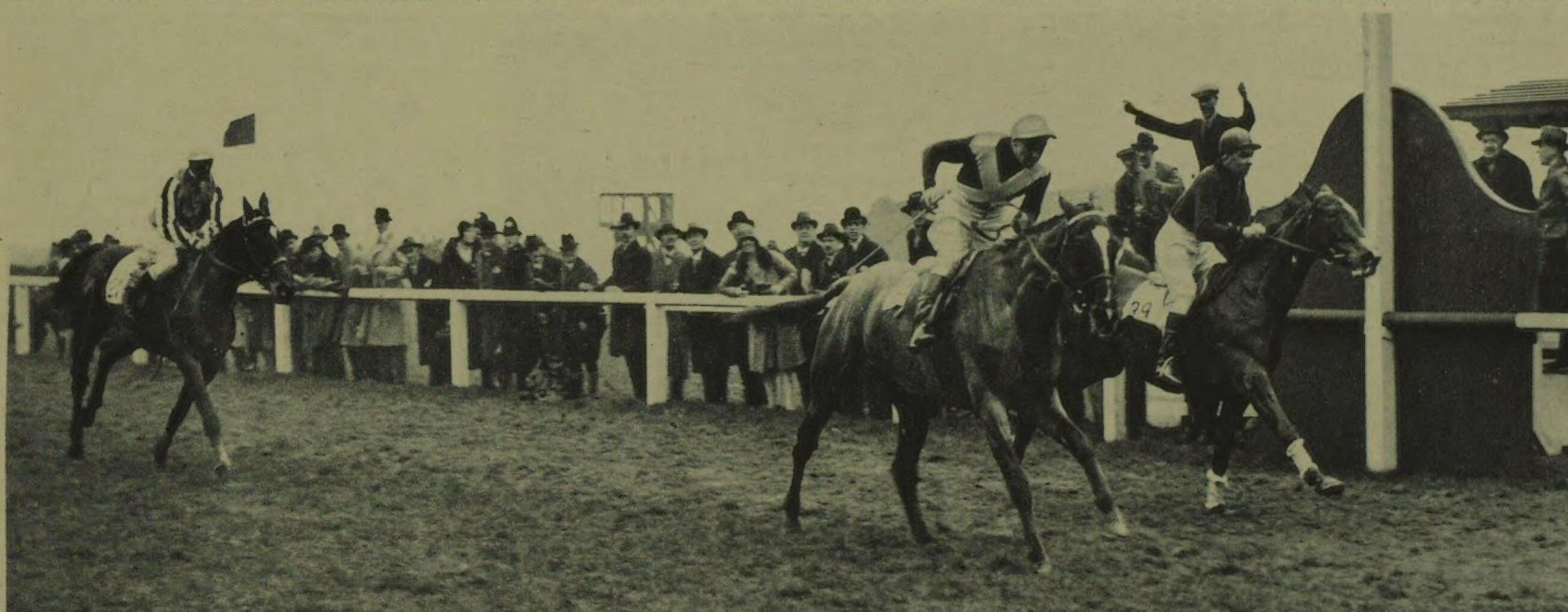
## REMARKABLE FOR ITS FINE FINISH: THE GRAND NATIONAL.



THE START OF THE GRAND NATIONAL: A RACE IN WHICH ONLY SIX OF THE FORTY-ONE RUNNERS COMPLETED THE COURSE.



ONE OF THE MORE SPECTACULAR MOMENTS OF THE WORLD'S GREATEST STEEPLECHASE: AT THE WATER-JUMP IN THIS YEAR'S GRAND NATIONAL.



A MAGNIFICENT FINISH: "SHAUN GOILIN," RIDDEN BY T. CULLINAN, BEATING "MELLERAY'S BELLE" (NEXT THE POST) BY A NECK; WITH "SIR LINDSAY" THIRD.

The Grand National of this year was especially notable, in that it provided an unusually fine finish. It was won by Mr. W. Midwood's horse, "Shaun Goilin," which beat Mr. W. Wilson's "Melleray's Belle" by a neck. Mr. J. Whitney's "Sir Lindsay" was third, a length and a-half away. "Glancesia" was fourth; "Ballyhanwood," fifth; and "Royal Arch II," sixth. Of the forty-one starters, these were the only runners who completed the course. "Melleray's Belle" was first over the last fence, ahead of "Sir Lindsay"; with "Shaun Goilin" a

length or more behind the pair of them. When the horses were on the flat, it looked as though "Sir Lindsay" would win. Then "Melleray's Belle" passed him. Finally, "Shaun Goilin" dashed in between the two, to get his nose in front in the last few yards of the race. The winner is a horse without a pedigree. All that is known is that his dam was "Golden Day," and that he is a ten-year-old. His owner is the Master of the Cheshire Foxhounds. The winning jockey was to have ridden "Easter Hero."



# FIRST ACTUAL PHOTOGRAPHS OF THE NEW PLANET:

WITH EXPLANATORY NOTE BY DR. A. C. D. CROMMELIN,

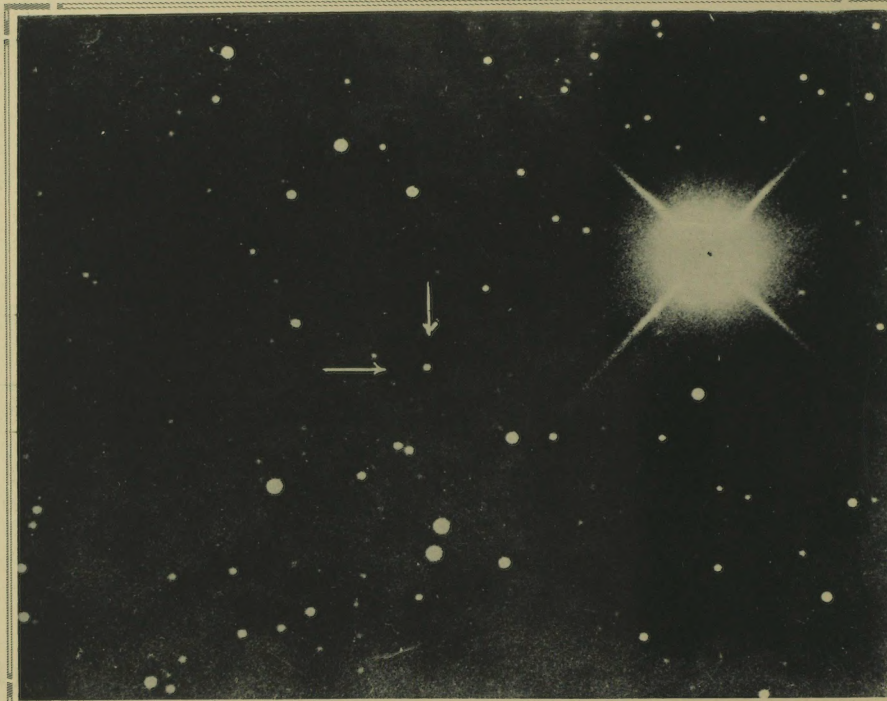
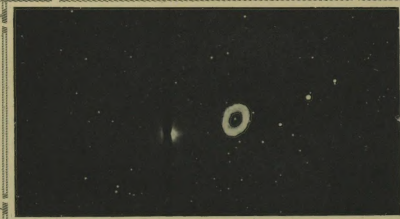


FIG. 1. THE NEW PLANET (INDICATED BY TWO ARROWS) SEEN TO THE LEFT OF DELTA GEMINORUM (THE LARGE BRIGHT STAR ON THE RIGHT): A PHOTOGRAPH TAKEN AT THE LOWELL OBSERVATORY EARLY ON MARCH 2.

FIG. 3. THE NEW PLANET (A TINY DOT IN THE WHITE RING) RIGHT OF DELTA GEMINORUM, WHOSE GLARE WAS LESSENED BY AN OPAQUE STRIP ACROSS THE PHOTOGRAPHIC PLATE: A PHOTOGRAPH (SLIGHTLY ENLARGED) TAKEN AT NEUBABELSBERG OBSERVATORY, BERLIN, AT 7.40 P.M. ON MARCH 20.



WE give here some of the first photographs of the new planet, the discovery of which (at the Lowell Observatory on January 21) was recently announced. Dr. A. C. D. Crommelin, who contributed a note on the subject to illustrations in our issue of March 22, now writes as follows: "The earliest of these photographs (Fig. 1) was taken at the Lowell Observatory by Dr. C. O. Lampland early on March 2. In the enlarged reproduction the planet is indicated by arrows. It was  $\frac{1}{2}$  minutes of arc south-east of the bright star Delta Geminorum, and moving towards the star, which it passed about March 8. The planet's own motion is towards the south-east (i.e. in the low left direction), but the earth's more rapid motion in the same direction makes it seem to go backwards. Many stars fainter than the planet appear on the photograph. The discs that the brighter stars appear to have are not real, but are due to the spreading of the photographic action. The next photograph (Fig. 2) was taken by Professor G. van Biesbroeck with the 24-inch reflector at the Yerkes Observatory on March 16, at 1 a.m. Greenwich time. The planet (just above the arrow) has now moved to the right of Delta Geminorum; its distance from it is  $\frac{3}{4}$  minutes of arc. The large dark circle round Delta is a photographic effect, due to the glare of the bright star. The next photograph (Fig. 3) was taken by Dr. G. Struve, at Neubabelsberg Observatory, Berlin, on March 20, at 7.40 p.m. Greenwich time, and has been forwarded by Professor Guthnick, Director of the Observatory. In this picture, the glare from Delta Geminorum was lessened by placing a narrow opaque strip across the plate, which nearly

(Continued opposite.

# A TINY DOT OF LIGHT MOVING ACROSS THE HEAVENS.

PRESIDENT OF THE ROYAL ASTRONOMICAL SOCIETY.

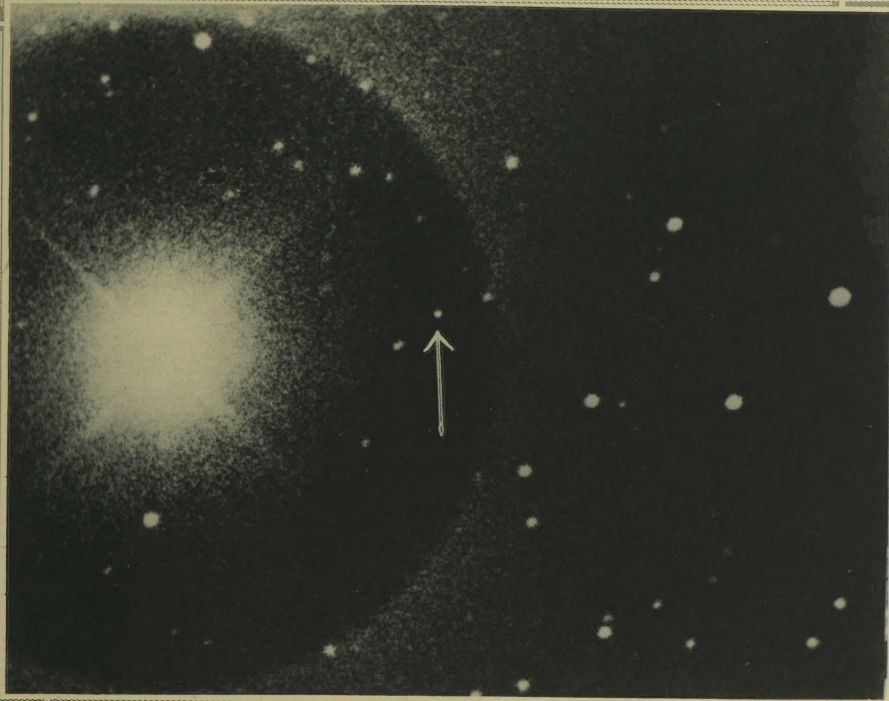


FIG. 2. THE NEW PLANET (JUST ABOVE ARROW) NOW SEEN TO RIGHT OF DELTA GEMINORUM (SHOWN IN A DARK CIRCLE DUE TO HALATION): A PHOTOGRAPH (MUCH ENLARGED) TAKEN AT THE YERKES OBSERVATORY AT 1 A.M. (GREENWICH TIME) ON MARCH 16.

(Continued)

conceals the star; traces of its light are seen on the sides of the strip. This photograph is slightly enlarged, and the planet is a very minute dot in the middle of the white circle. The plate was exposed for 100 minutes in the astrographic telescope, whose aperture is 15½ inches. Professor Guthnick states that the planet was also observed by eye with the 26-inch refractor. The measures made with it are in good agreement with the photographs. The planet's motion to the right was getting steadily slower, and about April 1 the planet appeared to stand still. It will again pass Delta Geminorum about Easter. It should be possible to continue observations till early in May; they will then have to be suspended till the autumn, as the sun will be in that region of the heavens. Some calculations about the size of the planet have been made in this country. It appears unlikely that it is so large as the early reports suggested: these gave the size as between the earth and Uranus, implying a diameter of ten or twelve thousand miles. But it is calculated that if Mercury, whose diameter is only some 3400 miles, were placed where the planet is estimated to be, it would appear of about the same brightness; it is therefore unlikely that its diameter is greater than 4000 miles. It still remains an object of extreme interest, but not quite so much so as if it were massive enough to exert appreciable disturbances on the neighbouring planets. It was announced on March 31 that the new planet had been observed at Meudon Observatory, near Paris, and the statement was made that the planet is almost certainly not more than 4000 miles in diameter."

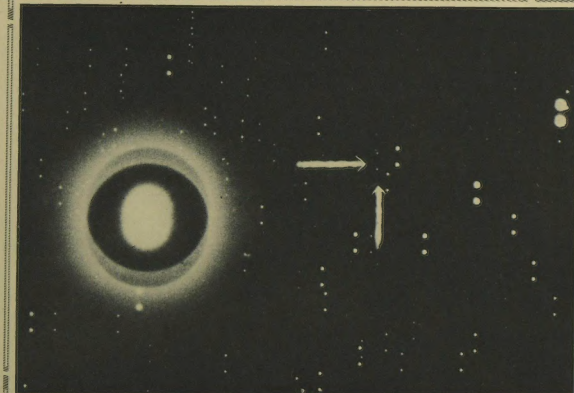


FIG. 5. A PHOTOGRAPH TAKEN AT THE RADCLIFFE OBSERVATORY, OXFORD, ON MARCH 24, WITH TWO EXPOSURES ON THE SAME PLATE, TO SHOW THE PLANET (AND STARS) IN DUPLICATE (FOR CHECKING) AND FIND THE DIRECTION OF ITS MOVEMENT: THE NEW PLANET (MARKED BY ARROWS) TO RIGHT OF DELTA, WHOSE PECULIAR ASPECT IS DUE TO HALATION ON AN UNBACKED PHOTOGRAPHIC PLATE.



## SCIENCE AS ART CRITIC

From an Article by the late M. EDMOND BAYLE,

In our last number we gave an illustrated double-page article by the late M. Edmond Bayle, in collaboration with M. Augustin Maché, under the heading, "Scientists and Crime: the Police Laboratory". The concluding paragraph stated:—"The forger's art has extended its ravages not only to documents, but to works of art." In the following

of the colours. Defects in wood, canvas, or metal will also be apparent. That is the case with the figure by Lucas Cranach representing a Virgin (Figs. 3 and 4). Radiography shows up the framework of the picture. Sometimes, even, we

Radiography shows us, also, the restorations undergone by the preparation or the paint, in the form of light marks on the plate, in consequence of a more intense local absorption, due to the superposition of several layers of preparation or pigments. Cracks are also revealed, their intensity varying according to their depth, which is dependent on their age. The genuineness of cracks can also be disproved, or confirmed by radiographic examination, which permits

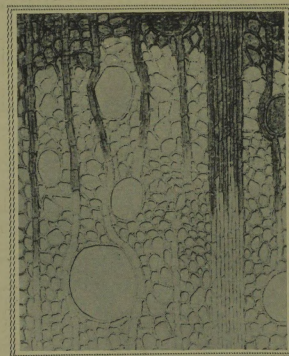


FIG. 2. AN ANATOMICAL AND MICROCHEMICAL STUDY OF A MODERN WOOD ARTIFICIALLY PATINATED. This section of wood shows up the artificial patina which has introduced itself, by capillary attraction, into the vessels, and has reacted on the cells near the surface.

of their comparison with the defects of the support, it being evident that these cracks are caused by the deformation of that support and the support itself giving at its weak points, such as knots and veins, under the action of the heat or dampness of the surrounding atmosphere.

## FLUORESCENCE.

We have already mentioned the phenomena of fluorescence caused by radiation in ultra-violet light, and how this process was used in the detection of forged documents. The same method has often been applied successfully in expert examination of pictures. We may take, as an instance, the case of a painting attributed to Pisarro and signed by his name. Under the influence of ultra-violet rays, the area of the signature emitted a peculiar fluorescence that attracted attention. On closer examination, the traces of a previous signature, visible only under ultra-violet rays, were discovered. Between the original signature, insufficiently effaced for the ultra-violet rays, and that signature which he was about to affix, the forger had been obliged to interpose a layer of varnish, and it was this additional layer that caused an abnormally vivid fluorescence.

We may add that the phenomena of fluorescence can be recorded on the photographic plate. The

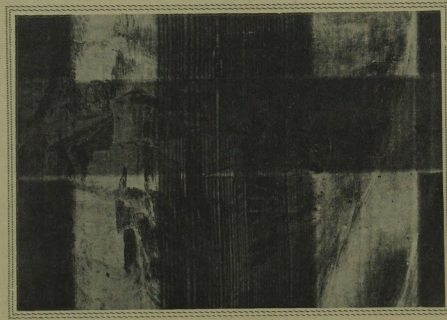


FIG. 4. A RADIOGRAPH OF THE LANDSCAPE IN THE LEFT LOWER CORNER OF THE ABOVE SECTION OF CRANACH'S PICTURE (FIG. 3). The dark horizontal and vertical strips correspond to the framework at the back of the picture.

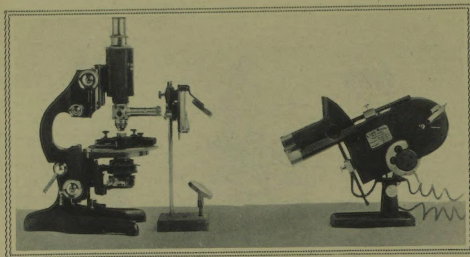


FIG. 1. FOR TESTING PIGMENT: LEITZ'S LARGE UNIVERSAL MICROSCOPE AND PROJECTOR. The instrument, as arranged above, permits of study of bodies not by transparency but by reflection. The light emitted by the projector (right) strikes a system of mirrors that sends the rays back on to an "opaque-illuminator" (fixed on the top of the rod, in front of the microscope) fitted with a polarisation apparatus. On coming out of the "opaque-illuminator," the polarised luminous rays fall on to the object under examination, from which they are reflected back.

As mentioned in the preceding article (in our issue of March 29), many are the branches of physical science called into play by the expert when dealing with documents, and the same applies to works of art. In the choice of methods, the chief factor to be borne in mind is the absolute necessity not to damage the object under examination. The scientist, therefore, will naturally find himself driven to use the optical and general radiation methods, which permit certain characteristic phenomena to be provoked and observed, without the object under observation being in any way affected.

Among the radiations suitable for this purpose, let us cite, in the order of increasing wave-lengths: X-rays, ultra-violet rays, and visible light. The first methods that we shall deal with are therefore placed



FIG. 3. A PAINTING SCIENTIFICALLY TESTED: PART OF A "VIRGIN" BY LUCAS CRANACH.

in three categories: I. Radiography. II. Fluorescence. III. Spectrophotometry and Photography, each utilising one of the three groups of radiations mentioned.

## RADIOGRAPHY.

Under X-rays nearly all bodies are transparent, unless, of course, taken under too great a thickness. Nevertheless, for one same thickness, the transparency may vary in degree, and, in the case of metals such as lead, is relatively diminished. X-rays may be recorded on a photographic plate. Also they excite the fluorescence of certain substances which are used to make screens on which the rays fall in varying brightness, according to the amount of their absorption by the material under observation. If on a picture, for instance, we use a paint with a material base such as carbon, which is very penetrable by X-rays, these, very slightly absorbed, will cause the screen placed on the other side of the picture to fluoresce vividly; on the contrary, when the paint has a mercury or lead base, the rays, much more absorbed, will only feebly excite the fluorescence of that screen.

A record on a photographic plate is produced by the same principle. The image formed by the ensemble of areas of varying brightness will therefore be similar to the picture in contours, if not in the relative value

## LABORATORY "EXPERTISE."

the famous French Detective, and M. AUGUSTIN MACHÉ.

article the same authors explain in detail the scientific methods employed in the solution of art problems such as cases of restoration, faking, false dates, or forged signatures. M. Bayle, it may again be recalled, was the famous identity expert of the Paris Sûreté, who, on September 21 last, was shot dead by an assassin in the Palais de Justice in Paris.

example (Figs. 6 and 7) is of an Italian primitive. In this case the photography of fluorescence is intended to permit even an untrained eye to distinguish very clearly the recent restorations and the original matter. On the other hand, different pigments fluoresce differently: for instance, the whites fluoresce either white, yellow, orange, or violet. In the first case we have white of lead; in the second or third, white of zinc, more or less pure; and in the third, we have white of titanium.

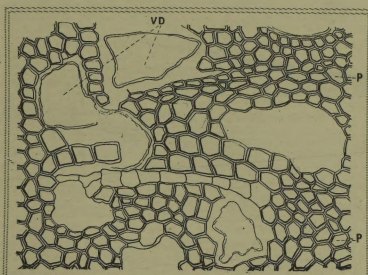


FIG. 5. SCIENTIFIC PROOF OF THE AGE OF AN ITALIAN "PRIMITIVE": A PHOTOMICROGRAPH OF A FRAGMENT OF WOOD FROM THE PICTURE SHOWN IN FIGS. 6 AND 7.

The letters "VD" indicate the distorted vessels, and "P" the parenchyma (cellular tissue) encroaching into the collapsed vessels: two characteristics of a very old wood.

## PHOTOGRAPHY BY VISIBLE LIGHT.

The photography of pictures in natural size permits of comparison (by superposition) with radiography, and this method is particularly useful for the detailed examination of cracks. Also, a photographic enlargement affords us the means of perceiving the details of the artist's brushwork, especially if colour-filters are used in order to transmit only the parts of the spectrum required, the better to show up the elements characteristic of the artist's touch. When the expert is unable to draw enough certainties from these primary methods, he is far from having exhausted his resources. There still remain studies founded on the examination of minute particles of matter removed from the picture (Fig. 8). This, however, entails no damage to the subject under observation. We must then, in order to identify these specimens, resort to superlatively sensitive methods of analysis.

We have already described the spectrographic method; here again we require its powerful aid. Now we have merely to take a small and slightly moistened cotton-wool over the part of the picture to be analysed, for the traces of pigment retained by the pad to furnish a positive result under spectral analysis. Both the spectrograph and the spectrophotometer described in our previous article easily give the required result. Nevertheless, the clue furnished by the spectrograph is only a list of constituent elements. It is often important to discover in what form these elements are to be found. For this we must place them under direct observation and subject them to chemical reactions.

A difficulty now arises: we have only the most infinitesimal traces of matter and we must not take any more. Therefore we have to examine this matter with the aid of a powerful microscope and perform our chemical reactions on the actual "stage" of the instrument. But, before destroying by a reagent the minimal traces we possess, we must try to extract from them the utmost possible information by means of an optical examination. For this purpose, we employ Leitz's large universal microscope, permitting of study by reflection or by transparency, in natural or polarised light (Fig. 1). Suppose, for instance, that we have to analyse a red pigment. The spectrograph has already shown us that it contains mercury; it is important to know whether it is crystallised sulphur of mercury, known to all antiquity, or non-crystallised synthetic sulphur, a more modern product. Let us examine it by polarised light between

two Nicols (an optical system capable of weakening a light ray at will, and by a known fraction indicated by a graduation) placed on either side of the stage of the microscope. Their relative positions enable us to resolve the question. One of them being stationary, let us make the other one revolve round the axis of the instrument. If there is no variation of colour or luminosity in the image given off by the instrument, the body is not crystallised; therefore it is vermilion. If, on the other hand, it is cinnabar, it acts on the polarised light, which seems to go out twice and twice light up again, and change colouring the same number of times for each complete rotation of the two Nicols.

These methods may be applied to layers of paint, but the support below the paint may often furnish a proof of the non-authenticity of the work studied. That was the case with a picture on a wooden panel attributed to Raphael. The problem was solved by a study of the support, which proved that the latter dated no further back than the seventeenth century, and so disproved the original attribution. The method of study is, on this occasion, in the domain of natural science.

A minute splinter of wood is taken from the object, and a microscopic examination of a portion of that splinter reveals its age, as may be seen in Fig. 5. With time, cells and vessels lose their shape and allow the parenchyma to grow and encroach on them.

It sometimes happens that we come across wood covered with an artificial patina. This patina is usually found in sandstone-water from the grindstones used for sharpening tools. The water contains iron. It is transformed into acetic acid by the addition of vinegar; the acetic acid so obtained, together with the tannin of the cells, gives out ferric tannate. The expert can distinguish this falsification by means of a microscope. Actually the liquid has been introduced by capillary attraction into the vessels and has reacted on the surrounding cells only, whereas in the natural patina the oxidising action of the air has taken place uniformly on the surface (Fig. 2).

But if the patina is natural and the wood genuinely



FIG. 8. A PHOTOMICROGRAPH OF A TINY FRAGMENT OF MATTER TAKEN FROM A PORTRAIT OF MADAME HENRIETTE DE FRANCE, BY NATTIER.

This specimen, when examined by polarised light, permits us to detect (by variations of shade produced by the measure of the indications of refraction of the materials under observation) the presence of verdigris and white lead. Here the dark patches correspond to the verdigris, and the light patches to the white lead.



FIG. 6. A "MADONNA" BY PIERO DELLA FRANCESCA: A PICTURE PROVED BY SCIENTIFIC TESTS TO BE OLD BUT TO HAVE BEEN RESTORED.



FIG. 7. SCIENTIFIC EVIDENCE REVEALING MODERN RESTORATION: A PHOTOGRAPH, TAKEN BY ULTRA-VIOLET LIGHT, OF A FRAGMENT FROM THE ABOVE PICTURE.

The dark patches correspond to the little surfaces that are not covered by the old paint, and so reveal a comparatively recent restoration.

old, that still does not prevent the painting from being modern. We must therefore find out at what period the wood was painted. An examination of the worm-holes tells us the state of the wood when the object—a panel, for instance—was made. On dissecting an old wood already attacked by worms, we cut out their tracks, which follow various lines, but which, however, are always different from the circular sections that characterise the entry of worms into a manufactured object. Examination of the framing will reveal the state of the wood at the time of manufacture of the panel, and will give valuable information.

On other occasions, the work studied may contain metallic elements: such is the case with designs on copper, engravings on precious metals, and so on. Different metallic processes having varied considerably in the course of the ages, metallurgy will then solve the problem. That was the case with an enamelled terra-cotta wrongly attributed to Andrea della Robbia. The subject, a skillfully presented bas-relief, appeared to look as if accidentally broken in the course of centuries and repaired with the aid of a metal brace, but the forger had only used iron stems of comparatively recent manufacture. Metallurgy proved them to be moulded and wrought, and, in consequence, dating no further back than 1850. On the other hand, it had been proved also that they were embedded in the terra-cotta and had been incorporated with it when it was new. By that alone the maximum age of the work could be determined and the fraud proved.

Therefore, as may be seen, scientific skill always finds a flaw in the forger's work: he cannot think of everything, and, even if he could, it would be impossible for him to procure the materials and put them together so that they would be outside the range of science.



# MARSHAL OF FRANCE AND KING OF SWEDEN.

BEING AN APPRECIATION OF

"THE AMAZING CAREER OF BERNADOTTE": By the Rt. Hon. Sir DUNBAR PLUNKET BARTON, BT., K.C., P.C.\*

(PUBLISHED BY JOHN MURRAY.)

IT has been asserted, perhaps with more picturesque than accuracy, that the one abiding mark left by Napoleon on the face of Europe was the Royal House of Sweden. Be that as it may, it is an ironical comment on the history of Napoleon that he should have owed the most imposing monument to his power to the agency of Bernadotte. The two men had never liked each other from the moment of their first meeting—

It was at Padua that Bernadotte and Napoleon first saw each other face to face and shook hands. Both men were ambitious and personally fearless. Otherwise, what a contrast! On one side, a little Corsican, cold in manner, concise in diction, impatient of every external authority, politically cynical, already dreaming of personal autocracy, more proud than vain, thirsting for power and caring little for mere glory except as a means to that end. Opposite to him, and towering over him, was a Gascon, French to the core, gracious and eloquent, passionate yet prudent, enthusiastically grateful to free institutions, more vain than proud, loving glory and advancement more than power, hating the notion of personal autocracy, and having an instinctive respect for constituted authority.

Yet in spite of these differences Napoleon and Bernadotte enjoyed a kind of friendship, cemented by honeyed words on the *jours flatteurs* that followed a victory, and dissolved by a fundamental incompatibility of aims and temper. Neither their circumstances nor their natures allowed them to be fair to each other. Yet the intricacies of their relationship provide a fascinating problem, a problem that is baffling and well-nigh insoluble. They were neither of them remarkable for truthfulness, and their recorded opinions of each other are often self-contradictory even when not prepared for public consumption. Moreover, it is impossible to write, or to read, about them without falling into partisanship; and Napoleon, being the idol of biographers, has captured the ear of historians. Bernadotte suffers from "the jaundiced testimony of the Bonapartist scribes and of the French diplomats in Sweden whose duty and delight it was to regale the Bourbon Kings of France by depreciating and caricaturing the *parvenu* King of Sweden." It has been Sir Dunbar Barton's task (obviously a labour of love) to rehabilitate Bernadotte in the eyes of posterity, to clear him of the charge of treachery, of being "in turn or both at once Iago and Scapin," and to show that in their differences it was Napoleon who was actually at fault. I do not suggest that Sir Dunbar Barton is advocate first and historian afterwards, but he feels there is a wrong to be set right, and the hero-worship which burns so brightly in him has enabled him to see further into the facts than most men could.

Bernadotte was born at Pau in 1764, the son of a lawyer. In 1780, threatened with the career of a barrister, he ran away and joined the army. By the year 1794 he was a General in command of a division, and in 1804 he was one of Napoleon's Marshals.

He had played a distinguished part in the campaigns of the Revolutionary Army (he was a "child of the Revolution, but a stranger to its crimes"), he had assisted at the *coup d'état* of Fructidor; he had been (rather unsuccessfully and against his will) the Directory's Ambassador in Vienna; he had been Minister of War; he had been accused of taking part in five plots against Napoleon, and had actually given his consent to one (the Conspiracy of Paris); he had accepted, and resigned, the post of Ambassador Plenipotentiary to the United States; he had been made Governor of Hanover.

An amazing record; Bernadotte had prospered exceedingly, and Napoleon had been the agent of

his advancement. But, all the same, it is clear that he promoted Bernadotte against his will, that he was jealous of him, and, whenever he could, he offered him some high-sounding, but really unimportant appointment, as far as possible from Paris. And it is equally clear that Bernadotte distrusted Napoleon. He was the "obstacle man" of the *coup d'état* of Brumaire in 1799; in 1801 Napoleon said to his brother Joseph: "If that wrong-headed Southerner continues to rail against my government, I shall have him shot in the square of Carrousel." How serious Bernadotte was in his opposition to "the veiled autocracy" aimed at by Napoleon, and how far he was prepared to go, Sir Dunbar Barton leaves undecided. These were years of disappointment and frustration for Bernadotte. He had many friends in Paris, none stauncher than Madame de Staël. She described him as the "true hero of the age"; and once wrote to him when she was, in exile, "thy fiery glance is my fatherland." But he could find no outlet for his restless energies.

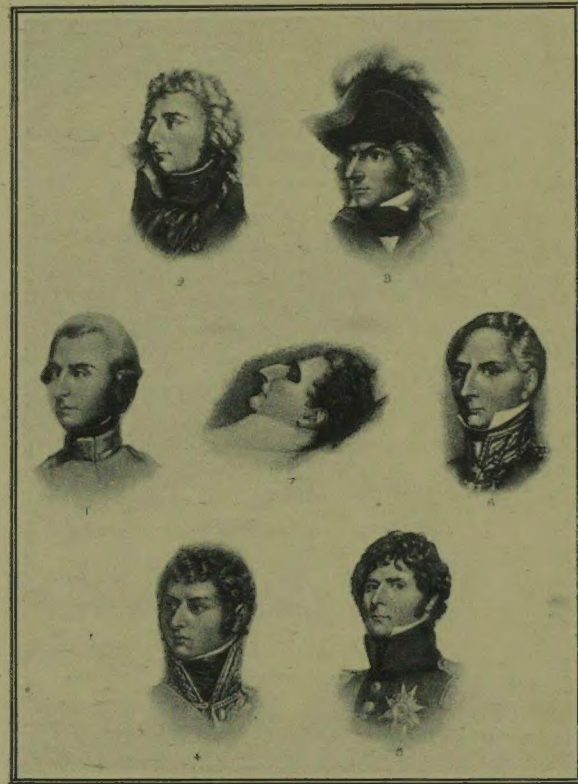
It was after he had become Governor of Hanover that the tide began to turn. He always showed clemency to conquered peoples, and knew how to endear himself to them. A critic complained of his "irrepressible desire to win hearts." His first quarrel with Napoleon occurred because he did not want his division disbanded: "It is my military family," he said, "and I am attached to it." Napoleon, to whom "soldiers were mere counters in a great game of war, policy, and ambition," could not understand this sentiment, and sneeringly attributed it to Bernadotte's long service in the ranks. But it stood him in good stead; of all his many qualities it was the one that served him best, for he owed his popularity in Sweden to his genius for conciliation. His subordinates were bound to him by deeper ties than a common share in "la gloire." What a contrast between Napoleon's vainglorious bulletin after Jéna—"Of the enemy's 126,000 men not a man has escaped. Of the Duke of Weimar's corps not a man has escaped. Of the Duke of Würtemberg's reserve corps not a man has escaped"—and Bernadotte's reassuring remark to the lady whose house had been assigned to him in Lübeck: "I do not come here to do you good, but I come to do you as little harm as possible"! His moderation earned him the eternal gratitude of the people of Lübeck.

His relations with Napoleon did not improve. At Austerlitz, at Jéna, and at Wagram there were bitter recriminations between the two. Bernadotte returned to Paris after Wagram under a cloud. But his position

was now assured: Napoleon could annoy him, but could not really injure him. He made him Prince of Ponte Corvo and hoped that he might settle down in that remote principality, but Bernadotte was now too powerful to be shelved. When he was suggested as a candidate for the succession to the throne of Sweden, Napoleon yielded as gracefully as he could, stipulating, however, that he should not bear arms against France. But Bernadotte, independent as ever, refused to accept the condition—"it would make me the vassal of a foreign country"—and, as events showed, he was justified in his refusal. Within two years the anti-Swedish policy of Napoleon had strained



A GIFT IN 1811: A RING SENT TO BERNADOTTE BY NAPOLEON. Reproduced from "The Amazing Career of Bernadotte."



JEAN BAPTISTE BERNADOTTE—1763-1844.

(2) General in the Revolutionary Army. (3) Ambassador under the Directory. (1) Soldier of King Louis XVI. (7) Death Mask. (8) King of Sweden and Norway. (4) Marshal and Prince of the Empire. (5) Crown Prince of Sweden.

Reproduced from "The Amazing Career of Bernadotte." By Courtesy of the Publishers, Messrs. John Murray.



MARRIED TO GENERAL BERNADOTTE ON AUGUST 17, 1798: DESIRÉE CLARY.

Sir Dunbar Barton notes: "A French historian has alluded to her suitors in the following passage: 'Désirée Clary,' he writes, 'was intended for earthly honours, and at least they rested lightly on her head. Let us recapitulate. She is betrothed to Joseph, then to Napoleon, then to Duphot; she refuses Junot and would be glad to accept Marmont; at last she married Bernadotte.'"

Reproduced from "The Amazing Career of Bernadotte." By Courtesy of the Publishers, Messrs. John Murray.

the relations of the two countries to breaking point; within three Bernadotte was actively engaged against him in the War of Liberation. He even cherished, it appears, designs on the French Crown! Though he entered France after the Battle of Leipsic with great reluctance, the spectacle of the one-time French Marshal invading his own country was not an edifying one. But Napoleon, at Saint Helena, exonerated him from blame: "In a manner he became a Swede. I can accuse him of ingratitude, but not of treachery."

Bernadotte was a Gascon of Gascons, and has often been compared to Henry of Navarre. When his candidature to the throne of Sweden was objected to on the score that he was a Catholic, he declared himself ready to change his religion, as Henry IV. had done. Someone made the witty comment: "La Suède valait bien un prêche." In his long, peaceful, but not easy reign, he showed the French King's tact, adaptability, and power to reconcile hostile and discontented elements. Of these there were many. The union with Norway was not achieved without a display of armed force, and the Norwegian Storting, impatient of foreign control, was often reluctant to shoulder its burden of taxation, and once passed a measure abolishing the nobility, in the teeth of the King's opposition.

Even in Sweden things did not always go smoothly. The King was hampered by his ignorance of the language. A clever journalist called Hierta organised a newspaper cabal against him, made fun of him, and affected to misunderstand his French, pretending that by calling himself "père commun du peuple," he was identifying himself with God the Father. His ultra-conservatism made him unpopular with the Swedish Diet, and in 1840 there was even a movement to demand his abdication.

[Continued on page 596.]

\* "The Amazing Career of Bernadotte, 1763-1844." By The Rt. Hon. Sir Dunbar Plunket Barton, Bt., K.C., P.C. (John Murray; 21s. net.)



## ANOTHER SYMBOL OF OUR TIME: THE MOVING-PICTURE MAKERS.



THE MOULIN ROUGE IN A STUDIO: A FAMOUS DANCE-HALL OF PARIS RECONSTRUCTED AND HERE SEEN AS VIEWED FROM ALOFT DURING THE MAKING OF A FILM.

We add to the photographs we are publishing as Symbols of Our Time this unusual snapshot of a scene in a film studio; to be precise, in the Studio des Billancourt during the taking of certain episodes for the moving-picture "Paname," a product of the Alliance Cinématographique Européenne. As to

the Moulin Rouge itself, that is now a cinema, with a dance-hall attached; but time was when it was, perhaps, the most famous of the "naughty" sights of the Paris-by-night that attracted the curious tourist, and it was world-known, for instance, for the daring dancing of the *can-can*.



## BOOKS OF THE DAY.

THIS is not the place to discuss the ethics of war, a subject, once begun, that has a way of never coming to an end, but there is abundant material for such a discussion in a group of war books now before me. In any such collection, it is interesting to compare different attitudes of mind towards war in general, according to temperament, beliefs, or nationality. Some war diarists are little concerned with the larger issues or ethical questions, content to record experiences rather than opinions. Others will sometimes preach or philosophise for or against war, and a writer of a religious turn will generally idealise it, pointing out the high moral qualities which it calls into being. That may be spiritually consoling, but it seems to afford cold comfort, say, to a man with a bullet through his lungs, or a shell fragment in his stomach.

Readers of war literature, I suppose, may be classified somewhat as follows: those reviving old memories of

"TOES UP." A Chronicle of Gay and Doleful Adventures, of Alpini and Mules and Wine. By Paolo Monelli, translated by Orlo Williams. With twenty-one Illustrations (Duckworth; 10s. 6d.). The publisher, with natural enthusiasm, describes "Toes Up"—or, in the more melodious Italian, "Le Scarpe al Sole"—as "the greatest of Italian war-books," and I have no reason to disbelieve him, although less qualified to compare it with the others. It is not only written with great *verve* and vigour, but it deals with one of the most romantic phases of the war in Europe—the mountain campaign against Austria. The translation, to judge by results, appears to be excellent.

Explaining the meaning of his title, the author says: "In the slang of the Alpini, *mettere le scarpe al sole* means 'to die in battle.' In this war chronicle of mine, to tell the truth, my discourse is not only of the fallen. Many of us have come back. . . . That of ourselves which we took into the war we did not bring back again. . . . All

conceptions and emotions.

. . . War is an outcome of the law of strife and progress impressed on our nature by its Creator and permitted in certain circumstances for the achievement of beneficent ends. . . . Though we naturally hold suffering and sorrow, bloodshed and death, in abhorrence, this sentiment should not blind us to the fact that the physical phenomena of war are . . . signs or shadows of abiding moral and spiritual realities, whether good or bad."

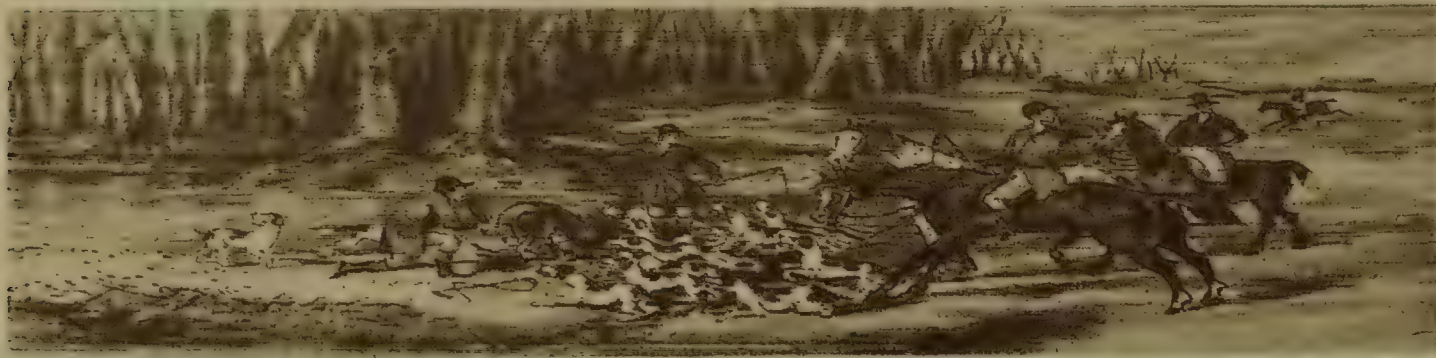
Again, in his concluding chapter, after mentioning that he was disappointed at the Armistice, believing the peace to be premature, the author writes: "To regard (the war) in the spirit of the present-day exaggerated pacificism is to insult the anguish and suffering of all who shared in it. . . . The object of war should be to secure freedom or moral right, not to inflict damage and physical hurt. To focus on these incidental evils as the sole realities

of war, and to sentimentalise unduly in their regard, is to lose the larger vision and to commit moral cowardice. . . . Unjust warfare is a form of savagery unworthy of man, and condemned as immoral by the whole tradition of Christian teaching. But war in itself, as distinguished from mere brute contention, is not immoral; it may, indeed, be noblest virtue. There are goods greater than life—there are evils worse than death!"

The disappointment over the Armistice expressed by Padre Day was not shared by the author of "So THIS WAS WAR!" By Bombardier "X." With Preface by Shaw Desmond. Illustrated (Hutchinson; 7s. 6d.).

Writing to his mother a few days after November 11, 1918, he says: "Can you realise it? And can I? All the agony, the horror, the filth, the stench, the shattering noise, the terrible uncertainty, the waiting for death that may lurk in the next bullet or shell—all these are finished. Gone! Snapped! Wiped out in the twinkling of an eye after four years of nightmare!"

I am not sure whether the Bombardier's book would be condemned for "putting on paper mere crude realities discerned by sight or hearing," but at any rate it is not written in an irreligious spirit. In his epilogue, of recent date, the author says: "I remember years ago in Salonica seeing a man strapped to the wheel of a waggon, spread-eagled in the form of a cross. The whole scene was a gross caricature of our Saviour, and it was called, 'No. 1 Field Punishment.'" The book itself consists of the writer's letters to his mother, written on active service, from January 1915 to January 1919. They are full of youthful high spirits, for he was under sixteen when he



A FORE-EDGE PAINTING OF MUCH MERIT: A HUNTING SCENE ("THE DEATH OF THE FOX") FROM A VOLUME OF STRUTT'S "THE SPORTS AND PASTIMES OF THE PEOPLE OF ENGLAND." (1841.)

Other fore-edge paintings are reproduced opposite, with a note as to what they are.—[Reproduced by Courtesy of Messrs. Sotheby, 34 and 35, New Bond Street, W.1.]

active service, students of military history, people generally interested in the history of our own time, readers fond of real-life adventure, and reformers who regard realistic descriptions of war as the best preventive of its recurrence. There may be some also—I hope not many—who derive a fearful joy from tales of blood and cruelty, a mental form of sadism. Apart from those war books which attain prominence by outstanding literary quality or sensationalism, probably the widest appeal is made by the regimental histories, which command at once a large public among past and present members of the force and their relatives. A noteworthy example of this type is a new volume of "THE HISTORY OF THE KING'S REGIMENT (LIVERPOOL)," 1914-19. By Everard Wyrall. Vol. II, 1916-17. With eight Maps and eight Illustrations (Edward Arnold; 7s. 6d.). This is a large and well-printed book; the folding maps are very clear, and the photographs first-rate: it seems very cheap at the price. Being an intermediate volume in a comprehensive work, which has still another year of the war to cover, it is not, as it were, rounded off at both ends like a single self-contained work, but carries on the narrative from point to point within its limits of date, assuming that the reader will possess both the preceding and the succeeding volumes. Here, of course, the author is not concerned with argument on the rights and wrongs of the conflict. His task has been to tell the story of one regiment's experiences on an ample scale. It is a heroic story, and he has told it in a manner worthy of the subject—

Theirs not to reason why,  
Theirs but to do and die.

The terrible toll of life exacted from this single regiment may be gathered from the fact that the list of fatal casualties occupies thirty-seven pages in double columns of small print. Occasionally, the book recalls the war-time spirit which animated both the fighting forces and the nation, but is hard to realise to-day. Describing a British artillery barrage before an advance, the author writes: "Those who served on the Somme in 1916 will remember how high the feeling against the enemy ran; if the desire to kill can be described as a blood lust, then everybody had it. 'Kill, kill!' The shouts and yells of St. Bartholomew's night were not more fierce or passionate than the cries or exclamations which broke from the lips of officers and men as they saw that awful holocaust descend upon the enemy's trenches and cover them with a pall of smoke through which clouds of debris—bricks and mortar, timber of all sorts, mixed with mangled bodies—shot up into the air. As the observers saw these things happening, they could have had but one thought—the Boche was getting all he deserved. Had he not used poison-gas at Ypres in 1915, and had he not also, a little later, projected liquid fire into our trenches?"

One of the most vivid of soldier's records that has come my way emanates from Italy in an English version entitled

that was most simple-hearted and most lavish in our youth turned its toes up too, on the last rocks retaken from the enemy." In a preface to his fourth Italian edition, given as an appendix, Signor Monelli has some very interesting remarks on war books in general. "Those critics," he says, "were wrong who said: 'Only the years to come will give us books that really describe the war.' Completely wrong. The books that really describe war are those written shortly after the fight, immediately outside it. Even among these there are false ones . . . false, because written by men in the back areas, or by boasters whom no war ever cured, or by people who took into the fight too many literary or humanitarian preconceptions. And strike out of the list all the novels which have the war as a background, because the war is too serious a thing to posture round with sentimental fables."

The only point I have to criticise in this book is the monotony of the page headings, for one grows a little tired of seeing the words "Toes Up" repeated at the top of over 224 pages, and they might so easily have been varied



ANOTHER FORE-EDGE PAINTING FROM A BOOK BY STRUTT: "HOUNDS IN FULL CRY"—FROM AN 1833 EDITION OF "THE SPORTS AND PASTIMES OF THE PEOPLE OF ENGLAND."—[Reproduced by Courtesy of Messrs. Sotheby, 34 and 35, New Bond Street, W.1.]

by picking out a special incident, at least on each right-hand page. The same criticism applies to the next three books on my list, and is, in fact, a common fault in modern book production, to which attention was drawn recently by Mr. Arnold Bennett.

I pass now to "MACEDONIAN MEMORIES." By Henry C. Day, S.J., M.C. Author of "A Cavalry Chaplain." With Preface by Field-Marshal Sir George Milne. Illustrated by Fred A. Farrell (Heath Cranton; 7s. 6d.). In commending the author's "second instalment" of his reminiscences, Sir George Milne says: "After the recent flood of somewhat unpleasant war literature, mostly from 'the other side of the line,' the general public will no doubt turn with relief to a book such as this, which looks upon war in the healthy British way." Developing this idea, "Padre Day," as Sir George calls him, expresses as follows the aspect which war presents to his own thought as a Jesuit, and to his literary taste as a critic: "The work of a creative artist, whether painter or poet or prose writer, who sets out to depict reality, is not to put on canvas or paper mere crude realities discerned by sight or hearing; but to give truthful expression to these realities after they have passed through the medium of his own mind and been changed into spiritual

joined up, but they have their serious side. "We may curse and swear," he writes, "but it's only bluster. Deep down in our hearts, we pray. The Germans must pray, too. They're in it, the same as we are. They have mothers and wives and children, and the same God as we have."

In conclusion, I will briefly name four other interesting war books, which must be left over for future notice. The story of a memorable escape from a German prison camp is told in a new and cheaper edition of "THE TUNNELLERS OF HOLZMINDEN." By H. G. Durnford. Illustrated (Cambridge University Press; 6s.). Authentic tales of spying compose "THE BATTLE OF BRAINS." By Ferdinand Tuohy (Heinemann; 7s. 6d.). Trench life near Ypres in 1915 is described in "MUD AND KHAKI." By H. S. Clapham (H.A.C.). Illustrated (Hutchinson; 7s. 6d.). Finally, though not exactly a "war book" in the same sense as those above mentioned, there is a military interest of a unique sort in "WOMAN UNDER FIRE." Six Months in the Red Army. A Woman's Diary and Experiences of Revolutionary Russia (Hutchinson; 12s. 6d.). The chief significance of this work lies in its picture of social conditions under the Soviet régime. C. E. B.

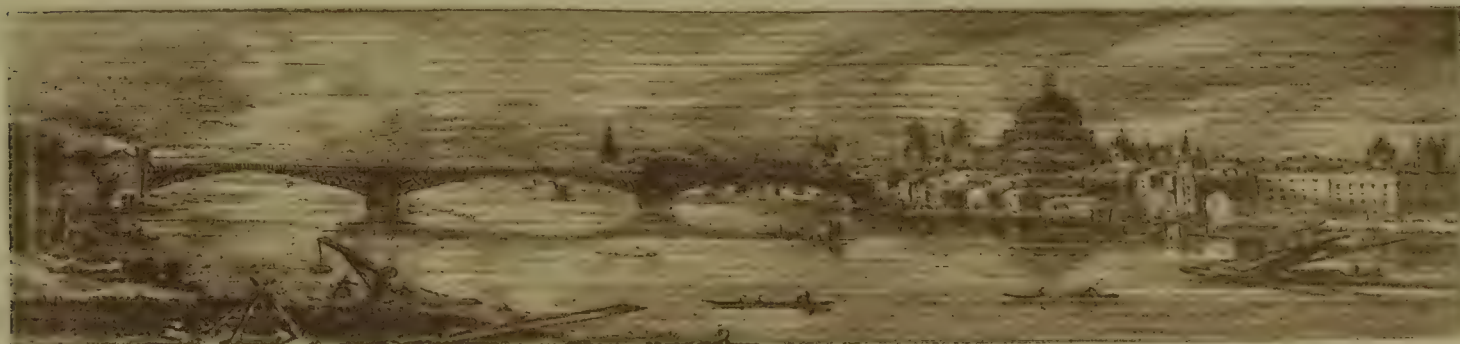


# REVEALED BY BENDING PAGES OF BOOKS! FORE-EDGE PAINTINGS.

REPRODUCED BY COURTESY OF MESSRS. SOTHEBY AND CO., 34 AND 35, NEW BOND STREET, W.1.

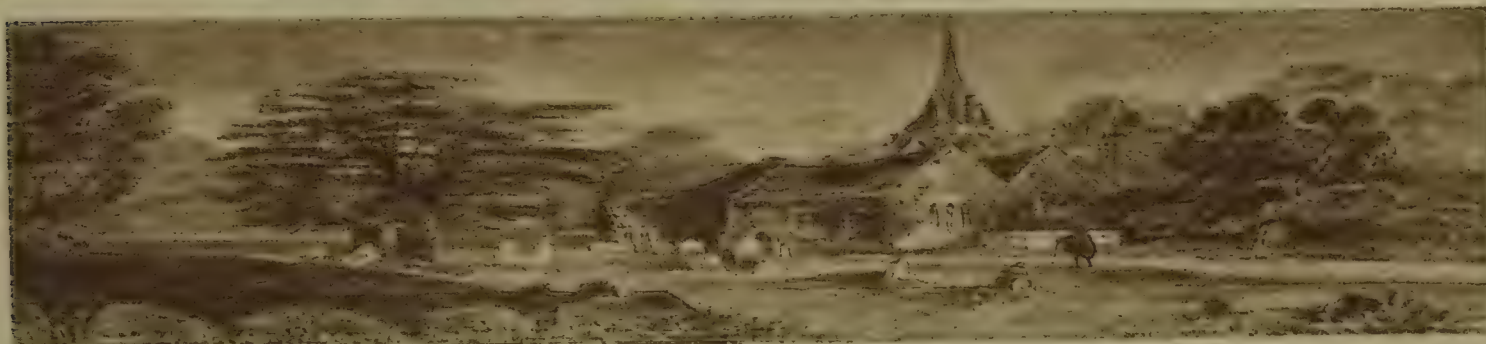
THE FORE-EDGE PAINTING REVEALED BY BENDING DOWN THE PAGES OF A BOOK OF "POEMS"

BY S. ROGERS (1822): "A VIEW OF THE INTERIOR OF THE FIRST QUADRANGLE, KNOLE, KENT."

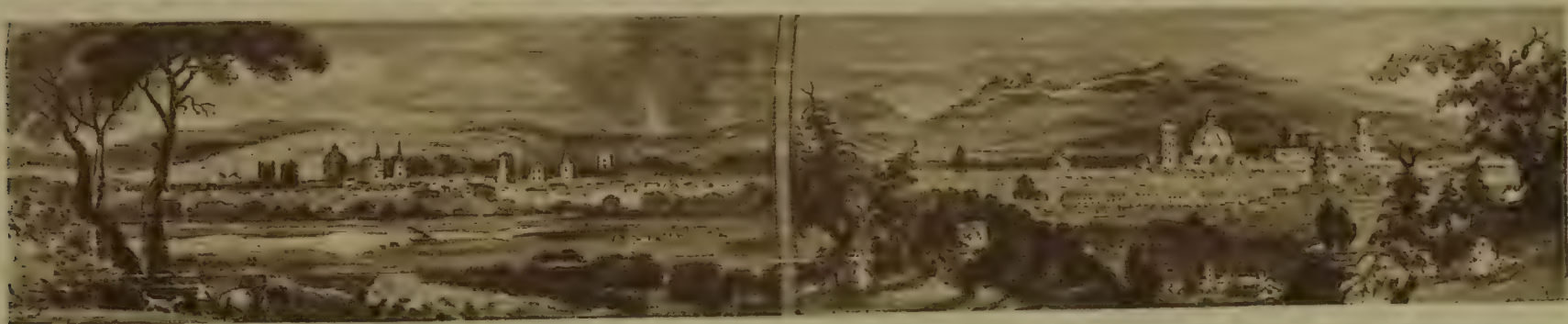


REVEALED WHEN THE PAGES OF VOLUME I. OF A REEVE'S EDITION OF THE BIBLE ARE BENT DOWN WITH THE VOLUME TOP-UPPERMOST: "ST. PAUL'S CATHEDRAL FROM THE RIVER."

REVEALED WHEN THE PAGES OF VOLUME II. OF THE BIBLE ARE BENT DOWN WITH THE VOLUME BACK-UPPERMOST: "STRATFORD-ON-AVON CHURCH FROM THE RIVER"; AND "PERSHORE CHURCH AND BRIDGE."

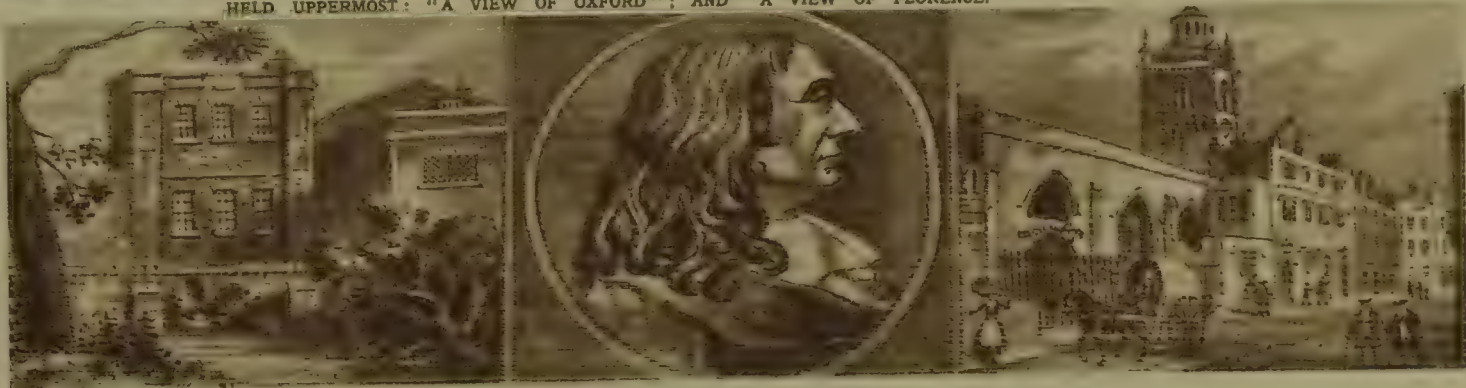


THE SECOND FORE-EDGE PICTURE OF VOLUME II. OF THE BIBLE, WHICH IS REVEALED WHEN THE PAGES ARE BENT DOWN WITH THE VOLUME TOP-UPPERMOST: "STOKE POGES CHURCH AND CHURCHYARD."



REVEALED WHEN THE PAGES OF VOLUME II. OF AN EDITION OF MILTON'S "PARADISUS AMISSUS" ARE BENT DOWN WITH THE TOP OF THE VOLUME HELD UPPERMOST: "A VIEW OF OXFORD"; AND "A VIEW OF FLORENCE."

REVEALED WHEN THE PAGES OF VOLUME I. OF THE MILTON ARE BENT DOWN: "MILTON"; "MILTON'S HOUSE, YORK STREET, TOTHILL FIELDS" (LEFT); AND "THE POET'S BURIAL-PLACE, ST. GILES'S, CRIPPLEGATE."



Included in a sale at Messrs. Sotheby's, on April 14, and the three following days, is an unusually interesting collection of books with fore-edge paintings. The note introducing them reads: "Double fore-edge paintings are extremely rare. This Collection is remarkable in having eleven examples; the Bible in nine volumes with its eighteen fine miniature paintings is perhaps unique." The Bible in question is Reeve's edition of the Authorised Version (nine volumes, 1802), and there is double fore-edge painting on each volume. For those who are not familiar with books with painted fore-edges, it may be said that when one looks

at the fore-edge of such a book when it is closed, one sees, apparently, a gilded fore-edge. But if the book is held with its first page up, and the edges of the pages are bent down, until a sloping surface is presented, one of the two fore-edge pictures becomes visible on the spread edges. If the book is reversed, so that its last page is uppermost, and the process of bending back the edges of the pages is repeated, the other picture becomes visible. The fore-edge of a book consists of the massed edges of the pages as seen when the book is closed and laid flat with its back away from the onlooker.



## A LINK BETWEEN ANCIENT EGYPT AND CYPRUS:

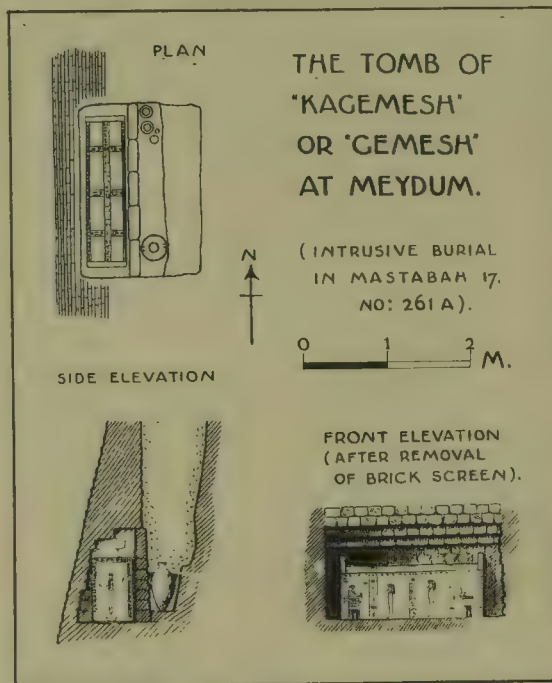
A CYPRIOTE'S TOMB—AND OTHER 18TH DYNASTY "INTRUSIVE" BURIALS—IN THE GREAT MASTABAH AT MEYDUM.

By ALAN ROWE, Field Director of the Egypt Expedition from the Museum of the University of Pennsylvania. (See Illustrations opposite, and on Pages 566 and 567.)

Here follows the second part of Mr. Alan Rowe's article on his excavations in and around the famous Pyramid at Mejdum. The first part (given in our issue of March 22) described the Pyramid itself and the structure of the adjacent mastabah, one of the largest tombs of its kind in Egypt, 354 ft. long by 187 ft. wide, and of a unique stepped form. It is not yet known for whom the mastabah was built. That this personage "was venerated long after his death" (writes Mr. Rowe) is perhaps indicated by the fact that the huge enclosing brick wall is literally honeycombed with burials of the XVIIIth Dynasty and later... a time when the mastabah was already a veritable antiquity of about 1400 years." The rest of the concluding paragraph in the first instalment of Mr. Rowe's article is repeated on page 567 of the present number, under photographs to which it closely relates. A third and final section of the article, dealing with a great cache of mummies discovered at another spot near the Mejdum Pyramid, will be published in a later issue.

ONE interesting rectangular coffin (page 567, Fig. 2) held the mummy of a small child about three or four years of age. By the side of its head in the coffin is a pottery dish containing some grapes and some fruit from the *dom-palm* tree. The better anthropoid coffins are plastered all over and painted.

The best intrusive coffin discovered in the mastabah, however, was in a bricked-up chamber excavated in the west wall, the coffin and chamber lying north to south. In the debris in front of the blocking we saw a large amphora of red ware, and various other articles of pottery, all in a good condition (see drawings on this page). From under the coffin came a walking-stick with a forked end, evidently used by the deceased during life; various scarabs, one with the throne-name of Thothmes III; a scaraboid and a seal, and a jasper amulet representing a flying bird. These scarabs and amulets had probably originally been in the



WHERE THE BEST "INTRUSIVE" COFFIN WAS FOUND IN THE MASTABAH AT MEYDUM: THE TOMB OF GEMESH—DIAGRAMS IN PLAN AND SECTION, SHOWING THE POSITION OF THE AMPHORA (IN LOWER LEFT DRAWING) AND THE COFFIN (LOWER RIGHT DRAWING).

### COFFIN OF "KAGEMESH" OR "GEMESH" WITH OBJECTS FOUND NEAR IT.

MEYDUM—1929.



SHOWING THE POSITION OF THE LARGE RED-WARE AMPHORA AND OTHER OBJECTS FOUND OUTSIDE, INCLUDING A WALKING-STICK: A DRAWING OF THE COFFIN OF GEMESH (ILLUSTRATED IN PHOTOGRAPHS ON PAGE 565.)

coffin, but had perhaps fallen through its cracks. The coffin was made for a man of foreign name, Gemesh, or perhaps Ka-gemesh, who, judging from the fact that some of the pottery found in the burial belongs to the late Bronze Age of Cyprus (p. 565, Fig. 1), must have doubtless been a native of that island.

The coffin of Gemesh (p. 565, Fig. 3), although slightly damaged in places, is vividly painted in bright colours; its vignettes are quite well done. The coffin is rectangular in shape with a vaulted lid, which bears the following text: "An offering which the king gives to Osiris, the lord of Busiris, the great god, the ruler of everlastingness, that he may give invocation consisting of oxen, geese, and things all good and pure, given by heaven, created of earth, and brought forth (by the Nile) for the *ka* of Gemesh (or, Ka-gemesh)." On the extreme right-hand of the right side of the coffin is the sacred eye resting on a pylon. The head of the mummy was placed at this end of the coffin, as it was believed that the deceased would be able to look out through the eye itself; there is another eye on the opposite side of the coffin. Behind the former eye are two of the gods of the embalment with their names, Gesti and Duamutef, in front of them. On the extreme left is the jackal-god Anubis resting on a pylon. Behind the vignette of the sacred eye on the left side of the coffin are the figures of Hapi and Qebhsennuf, two other gods of embalment, while on the extreme right is the Anubis

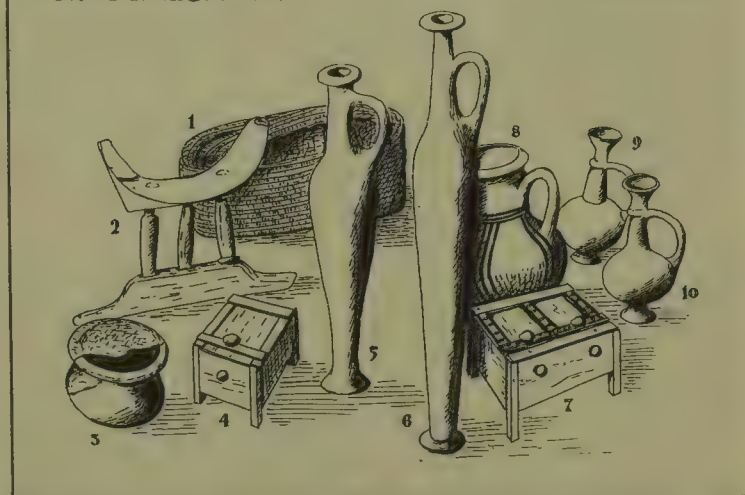
conceived of Nut (the sky), heir of Geb (the earth), his beloved. Thy mother Nut spreadeth herself over thee in her name of 'Mystery of Heaven,' and she granteth thy existence as a god without thy foes, O King of the South and North, Mycerinus, living for ever." Incidentally, there has been some discussion in the past concerning the date of this Mycerinus coffin, some holding that it belonged to the original IVth Dynasty burial, and others that it was made during the XXVth Dynasty. It can definitely be stated, however, that the coffin is not of the IVth Dynasty, for coffins of this period are rectangular and not anthropoid. Further than this, the inscription on the coffin mentions the god Osiris, which is distinct proof that the object was made later than the IVth Dynasty, for the name of Osiris is never found in the texts until the end of the Vth Dynasty. The reason why the name of Osiris was usually placed before the name of the deceased was because he or she was identified with the god. In general, it may be said that many of the later burials

in the great mastabah at Mejdum were disturbed or robbed in ancient times; the coffins were broken open, the corpses injured, and the skeletons frequently dismembered. Sometimes undisturbed burials were found on the top of robbed ones, which seems to indicate that robberies were not always carried out by professional tomb-robbers, but by people who came to bury their deceased relatives. Most of these unrobbed burials yielded some finds. On top of the coffin of a child we found some jars which must have once held offerings; another similar coffin had a dish above it and a jar to the side (p. 567, Fig. 3). Fruit is commonly found in the graves, and the mummy of one female had some grains of corn near the groin, presumably an emblem of fertility or rebirth. From the mummies themselves came quantities of beads and amulets. Some of the objects of everyday life consist of a large fibre basket, sandals, an eye-paint pot (p. 566, Fig. 7) with stick for painting the unguent, and so on. On top of one coffin were some palm-branches; this custom persists to-day, for the local Moslems frequently place such branches on their tombs.

Several tombs were unearthed to the north-west of the pyramid, and these all consisted of a single type—that is to say, a masonry-lined underground chamber having a passage sloping down to it from the north (p. 567, Fig. 4). A shaft leads down from above to the centre of the passage itself. In every instance the original burial was found to have been displaced by one of later date. One of the tombs was certainly robbed in Roman times, for we found a corroded coin belonging to that era near an obviously contemporary skeleton lying about half-way down the entrance passage. The original stone sarcophagus had been smashed. Beyond the south-eastern angle of the tomb-chamber is a small recess; this probably contained either the intestines of the deceased, which were removed during embalment, or a reserve head of stone for the purpose of supplying the deceased with a head in case his actual head should be destroyed. We discovered two or three very old owl's eggs in the shaft and chamber of the tomb, and, in the north side of the brick-built shaft itself, the actual niche in which the owl used to perch. The wall below the niche was still whitened by the droppings of the bird. Many pellets containing indigestible matter, such as bones of small animals, birds, etc., were also found. These pellets are cast up through the bird's mouth after each meal.

The history of the tomb may therefore be reconstructed as follows: The original burial was made during the IVth Dynasty; the tomb was robbed in Roman times—that is to say, about 2900 years afterwards, when the intrusive burial was made. Later on the tomb was robbed again and the pit left open. This enabled an owl to make its home in the shaft and to lay its eggs in the chamber. After a while the pit gradually sanded up, and, as the evidence of the unbroken eggs would seem to indicate, the owl was forced to leave its home on account of the closing of the tomb. How long ago the final sanding-in took place we have no means of ascertaining, but, judging from the appearance of the desert surface over the shaft, it must have been many centuries before our time. It is from such little things, unimportant in themselves, but valuable when taken together, that we are able to reconstruct the unwritten pages of history.

### OBJECTS FOUND IN THE COFFIN OF "KAGEMESH" OR "GEMESH" AT MEYDUM.



TREASURES FROM THE TOMB OF A FOREIGNER (PROBABLY FROM CYPRUS) BURIED IN THE MASTABAH AT MEYDUM: THE CONTENTS (BESIDES TWO MUMMIES) OF THE COFFIN OF GEMESH.

The objects seen above, which are illustrated individually in the photographs given on pages 565 and 566, are as follows: (1) basket; (2) head-rest; (3) alabaster cosmetic pot covered with a cloth; (4) box with sliding lid containing eye-paint pot; (5 and 6) "spindle" pots of the Late Bronze Age in Cyprus; (7) wooden toilet-box with sliding lids; (8) jug; (9 and 10) two smaller jugs. One photograph on page 565 shows some of these objects inside the coffin.



# A CYPRIOTE'S TOMB IN ANCIENT EGYPT: TWO MUMMIES TOGETHER IN ONE COFFIN, WITH BRONZE AGE POTTERY FROM CYPRUS.

COPYRIGHT PHOTOGRAPHS BY COURTESY OF MR. ALAN ROWE, FIELD DIRECTOR OF THE PENNSYLVANIA UNIVERSITY MUSEUM EXPEDITION TO EGYPT. (SEE HIS ARTICLE ON PAGE 564 AND FURTHER ILLUSTRATIONS ON PAGES 566 AND 567.)



FIG. 1. INDICATING THAT GEMESH WAS A CYPRIOTE: SLENDER "SPINDLE" POTS OF THE LATE BRONZE AGE OF CYPRUS FOUND IN HIS COFFIN (FIG. 4 BELOW).

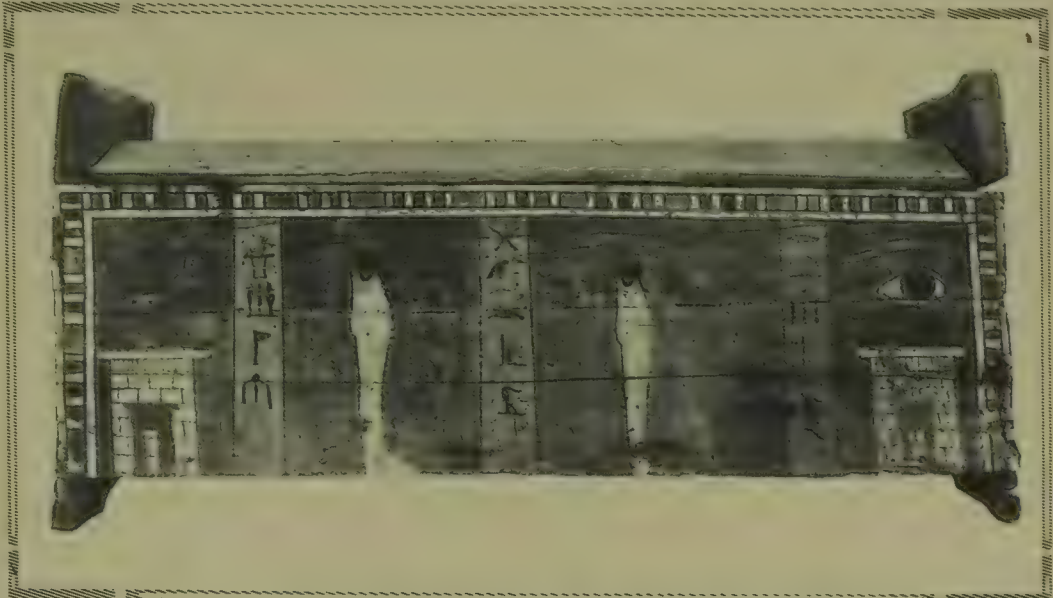


FIG. 3. THE COFFIN OF GEMESH, WITH BEAUTIFUL VIGNETTES IN COLOUR: THE RIGHT SIDE, SHOWING THE SACRED EYE, TWO "GODS OF THE EMBALMMENT," AND THE JACKAL-GOD ANUBIS (ON PYLON, EXTREME LEFT).

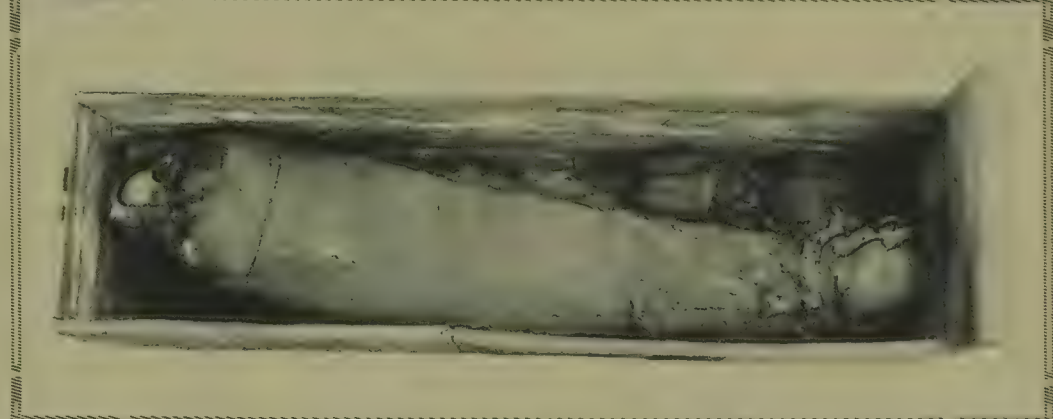


FIG. 4. CONTAINING "TWO MUMMIES LAID BACK TO BACK," THE TWO "SPINDLE" POTS SHOWN IN FIG. 1 ABOVE, THE BASKET ILLUSTRATED ON PAGE 566, AND OTHER OBJECTS: THE COFFIN OF GEMESH—THE INTERIOR FROM ABOVE.

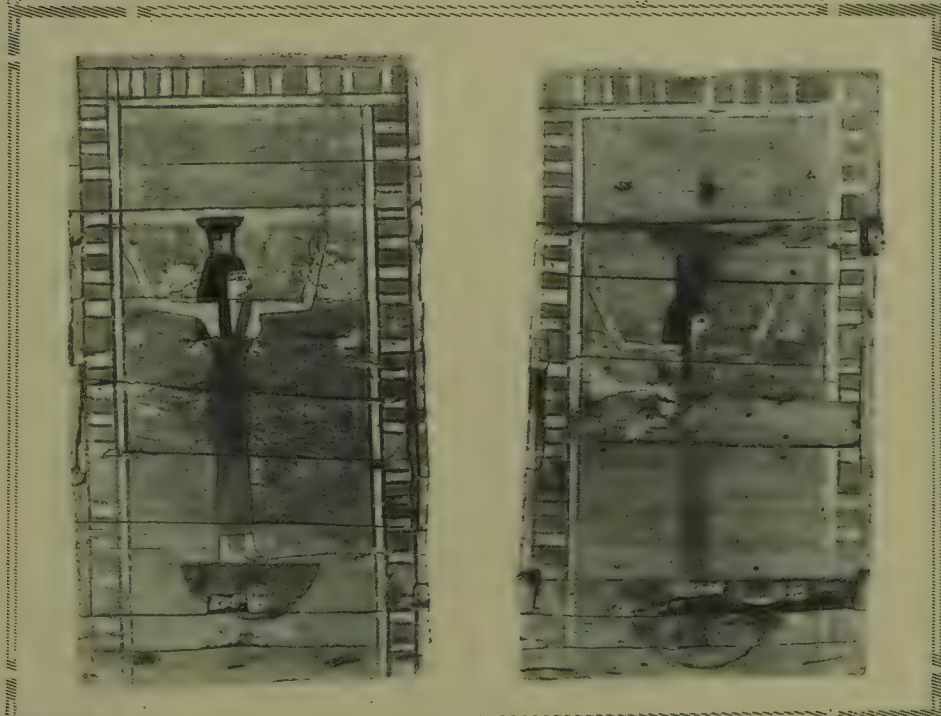


FIG. 2. GUARDIAN GODDESSES ALSO REPRESENTED IN TUTANKHAMEN'S TOMB: NEPHTHYS (LEFT) AND ISIS PORTRAYED ON THE ENDS OF THE COFFIN OF GEMESH.



FIG. 5. DECORATED WITH STRIPS OF IVORY PICKED OUT IN BLACK: ONE OF THE TWO WOODEN TOILET-BOXES WITH SLIDING LIDS FOUND INSIDE THE COFFIN OF GEMESH IN THE MEJDUM MASTABAH.

These photographs illustrate the most important and interesting of the discoveries (described by Mr. Alan Rowe in his article on page 564) made among the "intrusive" burials, dating from the 18th Dynasty, in the great mastabah beside the Pyramid at Mejdum. This discovery consisted of a bricked-up tomb in the wall, containing a rectangular coffin vividly painted in bright colours. An inscription on the vaulted lid showed that the coffin was made for a foreigner named Gemesh (or perhaps Ka-gemesh), and the fact that the contents of the coffin included pottery of the late Bronze Age in Cyprus indicated that he must have been a native of that island. The vignettes on the sides and ends of the

coffin are beautifully done. The right side (seen in Fig. 3, above) shows the sacred eye, resting on a pylon at the right-hand end, the figures of Gesti and Duamutef, described as "gods of the embalmment," in the middle, and at the left-hand end the jackal-god Anubis, also on a pylon. On one end of the coffin is a figure of Nephthys and on the other end that of Isis. These are two of the guardian goddesses represented in the Tomb of Tutankhamen. "Inside the coffin of Gemesh," writes Mr. Rowe, "were two mummies laid back to back, the one over the other, placed diagonally in the coffin." Beside them were the two spindle-shaped Cypriote bottles shown in Fig. 1, and various other objects.



## HISTORY IN "LITTLE THINGS": NEW RELICS OF ANCIENT EGYPT.



FIG. 1. THE ANCIENT EGYPTIAN'S SUBSTITUTE FOR A PILLOW: A WOODEN HEAD-REST FOR A MUMMY, FROM AN INTRUSIVE BURIAL IN THE MASTABAH AT MEYDUM.



FIG. 2. THREE GOLD PENDANTS WITH THE HEAD OF THE LIONESS-GODDESS SEKHMET WEARING THE SOLAR EMBLEM: TRINKETS FOUND IN MEYDUM TOMBS.

## THE LIFE OF 3000 YEARS AGO RECALLED BY "FINDS" AT MEYDUM.



FIG. 3. A SMALL ALABASTER COSMETIC POT COVERED WITH A CLOTH: A RELIC FOUND INSIDE THE BASKET (SHOWN IN FIG. 8 BELOW) IN THE COFFIN OF GEMESH (FIG. 4 ON PAGE 565).



FIG. 4. WRAPPED IN A "DISH-CLOTH" ABOUT 3000 YEARS OLD: A JUGLET (POSSIBLY CYPRIOTE) FROM A GRAVE IN THE MEYDUM MASTABAH.



FIG. 5. ODDS AND ENDS FROM AN "INTRUSIVE" TOMB IN THE MASTABAH: (UPPER ROW) AWLS, PENDANTS, FISH-HOOK, HAIR-CURLERS; (BELOW) GOLD FINGER-RINGS AND EAR-RINGS.



FIG. 6. FOUND INSIDE THE COFFIN OF GEMESH IN THE MASTABAH AT MEYDUM: A JUG WITH A SIMPLE LINE PATTERN.



FIG. 7. TOILET ARTICLES FROM A TOMB: A FAIENCE EYE-PAINT POT SHAPED AS A MONKEY HOLDING A STOPPERED TUBE; (RIGHT, ON SMALLER SCALE) THE BOX WITH SLIDING LID THAT CONTAINED IT.

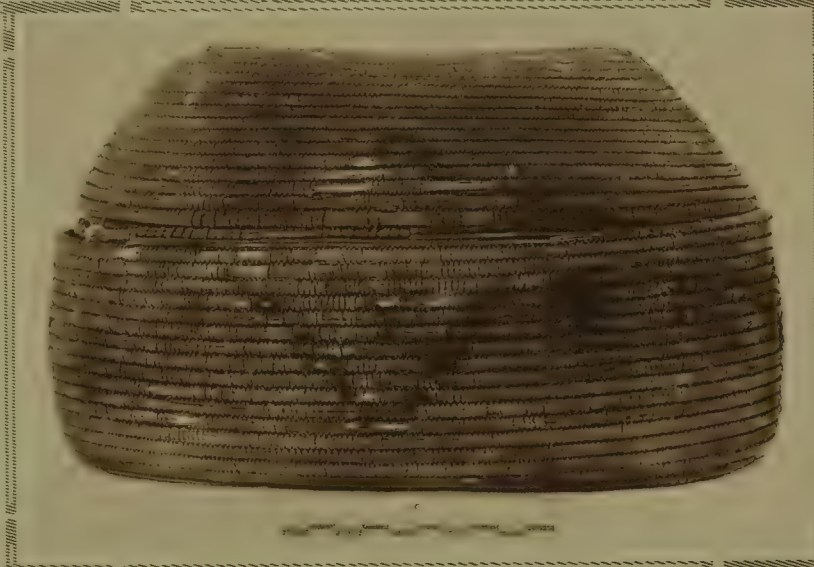


FIG. 8. EVIDENCE OF THE ANTIQUITY OF THE HAMPER: A SMALL BASKET (CONTAINING THE COSMETIC POT SHOWN ABOVE IN FIG. 3, AND OTHER ARTICLES) FOUND INSIDE THE COFFIN OF GEMESH.

As Mr. Alan Rowe says in his article (on page 564) to which the above photographs form illustrations, "it is from little things, unimportant in themselves, but valuable when taken together, that we are able to reconstruct the unwritten pages of history." Of such a kind are the very interesting objects shown above, that shed so much light on the habits of the ancient Egyptians, over 3000 years ago. These relics come from some of the "intrusive" burials, of the 18th Dynasty and later times, which honeycomb the great mastabah adjoining the Pyramid at

Meydum. The 18th Dynasty—which, it may be recalled, included the reign of Tutankhamen—flourished from about 1580 to 1321 B.C. The objects shown in Figs. 3, 6, and 8 are from the tomb of Gemesh, apparently a Cypriote, whose remarkable coffin is illustrated on page 565. The rest were found in other graves. "From the mummies themselves," writes Mr. Rowe, "came quantities of beads and amulets. Some of the objects of everyday life consist of a large fibre basket, sandals, an eye-paint pot, with sticks for painting the unguent, and so on."



# A "HONEYCOMB" OF TOMBS: BURIALS AS "INTRUSIVE" AS THE CUCKOO.

COPYRIGHT PHOTOGRAPHS BY COURTESY OF MR. ALAN ROWE, FIELD DIRECTOR OF THE PENNSYLVANIA UNIVERSITY MUSEUM EXPEDITION TO EGYPT. (SEE HIS ARTICLE ON PAGE 564 AND FURTHER ILLUSTRATIONS ON PAGES 565 AND 566.)



FIG. 1. A TYPICAL "HONEYCOMB" OF INTRUSIVE TOMBS IN THE MEYDUM MASTABAH: MASONRY PACKING (CENTRE) OVER ONE OF THE TYPE SEEN IN FIG. 4 (ADJOINING), AND (IN BACKGROUND) TIERS OF LATER TOMBS (C. 20TH DYNASTY).



FIG. 2. A PATHETIC BURIAL IN THE MASTABAH AT MEYDUM: THE MUMMY OF A CHILD AGED THREE OR FOUR INSIDE ITS LITTLE COFFIN, WITH A POTTERY DISH CONTAINING GRAPES AND FRUIT OF THE DOM-PALM.



FIG. 3. A CAUSE OF GRIEF TO SOME EGYPTIAN MOTHER MANY CENTURIES AGO: ANOTHER CHILD'S GRAVE—AN UNROBBED TOMB CONTAINING A DISH ON THE COFFIN-LID AND A JAR BESIDE THE END.

The first photograph above illustrates Mr. Alan Rowe's statement, quoted in the introductory note to his article on page 564, that the great mastabah at Meydum is "literally honeycombed" with burials of the 18th Dynasty and later, a period when the mastabah itself was some 1400 years old. "The burials," he adds, "are mostly the simple burials of the common people of the land, who as often as not appropriated someone else's coffin; it might be either too long or too short; was probably damaged in being opened and just as clumsily refitted. Even the most ordinary mummy burials were commonly upset, as if they had



FIG. 4. THE SLOPING ENTRANCE TO AN UNDERGROUND 4TH DYNASTY MASONRY-LINED TOMB: ONE OF SEVERAL NEAR THE MEYDUM PYRAMID ALL WITH THE ORIGINAL BURIALS DISPLACED BY LATER ONES.



FIG. 5. STILL ENCIRCLED WITH THE ROPE USED FOR LOWERING IT INTO THE GRAVE: A MUMMY ENCASED IN A MAT MADE OF THE STEMS OF PALM-TREE FRONDS, SUGGESTING THE PACKING OF A MODERN WINE-BOTTLE.

been opened and robbed. . . . The burials may be classified as follows: (1) Burials without coffins, by far the most numerous. (2) Burials in reeds or stems of the fronds of palm-trees. These burials consist of mummies which were encased in mats, made of either of the two above-mentioned materials laid lengthwise and tied with fibre. The cords which held the mats in position are often found, as are also the actual ropes with which the bodies had been lowered into the graves (Fig. 5). (3) Burials in coffins, anthropoid or rectangular; the latter class, except that of Gemesh (page 565), being reserved for children."



# The World of the Theatre.

By J. T. GREIN.

## MISS FFRANGCON-DAVIES'S GREAT ACHIEVEMENT.—THE TYRANNY OF TIME.

NORA is the part of the heart's desire of most actresses. To have played Nora and succeeded is, as it were, the O.M. of the profession. In England, until last week, we have had two Noras known to fame: Janet Achurch, who led off the Ibsen campaign

restrained passion. It was as if a judge summed-up an indictment. And in this summary we discovered a revelation. It destroyed the idea, that has become general, of Nora being out of date, of our having dealt and done with her rebellion. Why, her words sounded like the last word of modernity. In them she laid bare the case of thousands of marriages loosely held together by a sensual bond and subdued submission. Never before were we so impressed by this great scene—one of the most portentous in all modern drama—because Miss Ffrangcon-Davies lived, not acted, it. To her, and to all her fellow-players—Mr. Henry Oscar, Mr. Frederick Lloyd, Mr. Harcourt Williams, and Miss Mary Barton—belongs the honour of having once more and poignantly illuminated the perennial significance of a great play.

There is a tyranny peculiar to the English theatre which has established itself, I do not know how, that a play must be a fixed length and fill out a fixed time. Roughly speaking, we demand that a performance should not last less than two-and-a-quarter hours, and not more than three. In short, it must be enough for the evening. This curious notion is a modern development, and doubtless has been determined by the economic factor, which is so insistent in these times. The habit of

out the one-act play is to exclude some of the best pieces ever written for the theatre. Think what a rich library of "one-acters" is to be found in French, Spanish, American, Italian, and Irish drama—to say nothing of our own. Besides, a play that is complete in itself, that creates its own artistic unity, is drama, whether it lasts thirty minutes or three hours. It is not the time factor that makes the play. We do not dismiss a prelude by Chopin from the concert-room because it is short. We do not refuse a picture from the Academy because it is small. On the contrary, we welcome their variety. But the one-act or two-act play stands a remote chance of entering our theatre. The kinema is wiser. It does not stake all on one throw.

There is a more serious aspect. Because the play must last till eleven p.m., it often leads to a conspiracy of delays. Playwrights mark time with small talk. Producers fill out with unnecessary "business," and managers eke out the time with long intervals. Though the majority of plays now running last a reasonable time, most of them would

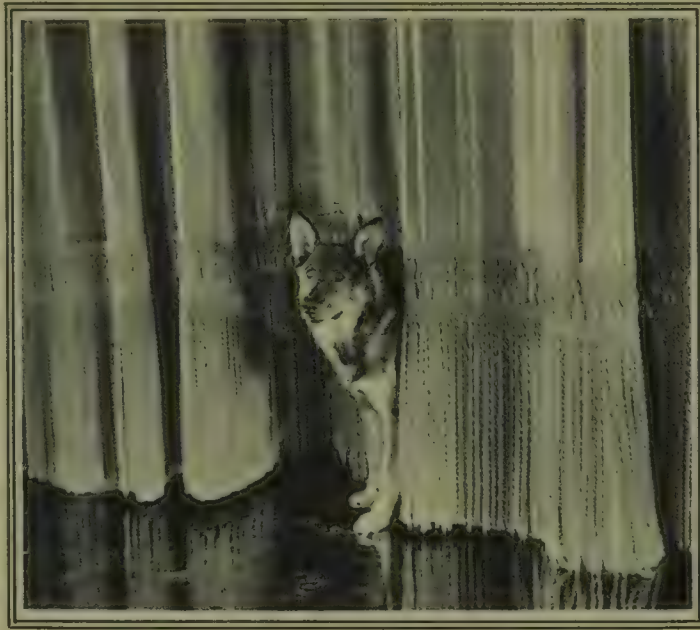


"SHOW OF SHOWS": THE FAMOUS FRENCH BOXER, GEORGES CARPENTIER, AS A STAR OF THE SCREEN.

in 1889, created a stir of admiration in the part; Madge Titheradge, in 1926, by general consent was voted to be her one and only peer. But now Miss Gwen Ffrangcon-Davies has come and conquered (at the Arts Theatre), and I am not at all sure that she should not be voted the most remarkable of the three for her exquisitely simple and human reading. I have seen as many Noras as *Dames aux Camélias*—a big bouquet indeed—and of them all, besides the actresses named, there dwell in memory only three—the French Suzanne Desprez, and the Germans, Irene Triesch and Agnes Sorma. (I might interpolate that Ibsen, at the request of Frau Raabe, wrote a different ending to "A Doll's House"—a happy one; but of that the least said the soonest mended; it vanished after a few performances!) Now, of these memorable performances, Agnes Sorma's was undoubtedly the masterpiece. Unlike Janet Achurch and Madge Titheradge, she read in Nora a very ordinary little *bourgeoise*, petted and spoiled, with a baby face and baby manner, yet within hiding a kernel as hard as nails. She spurned all grandeur of style, all bravura acting; she simply ambled and babbled through it until she came to grips with the drama in Krogstad's visit, and even then she did not quite reveal her inwardness. This was reserved for the great scene in the last act: the unbolstering of a character; the great revelation; the "wonderful thing" in her which she expected to find in Helmer. The play-thing, the lark, the mind as flexible as a rubber doll, became as concrete as a pillar of steel. She would have her say; she would lay down the law; she would see to its relentless course. Helmer was not even to write until the real "wonderful thing" happened.

Miss Ffrangcon-Davies, in her deep probing of the part, discovered the same realities as Agnes Sorma. She discarded all artifice, all obtrusion. From the first moment we encountered the simple little *bourgeoise*, playful and *insouciant*, we could hardly guess what was going on in that simple little soul. And so she continued, with occasional flares of a strong character forcing itself to the surface, until she came to the great scene. Then she let go—not with oratorical force, but with convincing power. Her words bit in deeply with

late dining probably has something to do with it, and the traffic congestion in the London streets also plays its part. Whatever the reason, whether it be imposed by the managements or demanded by the public, the fact remains that theatres open late and are content with one play to fill the programme. Half a century ago, the three-hours' traffic of the stage was filled out by a farce or comedietta at the end. The public was greedy and wanted its money's worth. Little and good is certainly better than much and bad. And I make no plea for choking the stage for the sake of killing time. But the unreason of the tyranny is that it practically excludes the one-act play, and that it often spoils the full-length play. To-day there is only one curtain-raiser in the West End—"The Confederates," at the Ambassadors—and to shut



"SHOW OF SHOWS," THE SUPER-REVUE "TALKIE" AT THE TIVOLI: ONE OF THE MOST SUCCESSFUL OF ITS STARS—THE FAMOUS DOG FILM-ACTOR, RIN-TIN-TIN.

be improved by tighter handling. Farces rarely stay the course, and when they do manage to finish with a triumphant burst of nonsense, as in "Odd Numbers" at the Comedy, it is because they get off the mark with painful steps and slow. But while this tradition lasts, this ingenious trick of artifice will always serve to cheat us of the play. If we want to persuade the greater public of occasional playgoers to become regular theatre patrons, we must see to it that they get measure "well pressed down and running over" in return for their money and trouble. Remember, they have paid in time and effort, as well as cash. To come up from the suburbs by train, bus or tram, and get home again after the show, costs more than the fare; to stand in a queue and then sit on a hard bench deserves some reward. A lady, speaking of her visit to a well-known theatre, where she sat in the gallery, said to me: "I sat on nothing, leaned against nothing, heard nothing, and saw nothing." Playgoers are not made that way. Two plays in one bill are better than one. The manager with two strings to his bow halves his risks of failure. The curtain-raiser, despised and rejected, is a more honest way of filling out the evening's bill than any crafty devices of craftsmen, and a good two-act play is worth infinitely more than three acts long drawn out to fit the clock.



"SHOW OF SHOWS": A HUGE BATH FIGURES IN A COMEDY SCENE. "The Show of Shows" has a cast of seventy-seven stars of the screen, and the Chorus numbers a thousand. To quote the programme, "every variety of entertainment, from Shakespeare to Jazz, has its moment." It is a Warner Brothers production.





"THE BEAUTIFUL EMILY BERTIE": BY GEORGE ROMNEY.

This superb example of Romney's work was painted in 1781, and the fair sitter's friend, Robert Pott, paid the £21 bill for it in September, 1783. At the moment, it is to be seen at the Ideal Home Exhibition, at Olympia, where it is on public show for the first time in its history. In the "Memoirs of William Hickey," there are many references to the romance of Robert Pott and his Emily, that Emily who was the daughter of a blind beggar, and whose surname varied from Warren to Pott, to Bertie, and to Coventry. In July, 1780, it is recorded, the devoted lover wanted to take "this divine woman" to Bengal; but, although she disguised herself as a boy, Pott was unable to pass her as his servant, and had to leave her behind.

In 1781, however, the voyage to India was contrived. There Emily triumphed; but it was not to be for long. With Pott, she sailed from Madras in May, 1782, and she died aboard ship. She was buried in Calcutta. Pott had a mausoleum constructed over her grave by "Mr. Tinetta, the Italian architect, alias 'Nosey Jargon'. . . at an expence of near three thousand pounds"; and also set up a column "amongst herds of tigers at Culpee, because off that wild, jungly place she breathed her last." Emily also sat to Sir Joshua Reynolds on a number of occasions, and Hickey states that that artist "declared every limb of hers perfect in symmetry." His famous painting of her as "Thais" will be recalled.

REPRODUCED BY COURTESY OF MESSRS. SPINK AND SON, LTD., 5-7, KING STREET, ST. JAMES'S, S.W.1.



# One Temple for Two Gods: A Walcot "Impression" at Kom Ombo.

FROM THE PAINTING BY WILLIAM WALCOT, F.R.I.B.A., R.E. EXHIBITED AT THE FINE ART SOCIETY'S GALLERIES.



SHARED BY TWO GODS, REPRESENTED RESPECTIVELY WITH THE HEADS OF A FALCON AND A CROCODILE:  
THE TEMPLE OF SOBEK AND HAROERIS AT KOM OMBO ON THE NILE.

Mr. William Walcot is well known as an artist who has specialised in depicting the great buildings of antiquity. The great temple shown above stands beside the Nile at Kom Ombo, on the site of the ancient city of Ombos, whose ruins are buried in the sand. The temples were cleared and restored in 1893. "Ombos" (we read in "Baedeker") "possessed two chief gods—the crocodile-headed Sobek and the falcon-headed Haroeris. . . . The great Temple of Sobek and Haroeris

was built in the Ptolemaic period and embellished with reliefs by Philometor, Euergetes II., and Neos Dionysos. . . . In its general arrangements the temple resembles others of the same period (at Dendera, Edfu, and Philæ), but it differs in being dedicated to two deities instead of one. Each had his own special worship and festivals, so the entire building is bisected longitudinally by an imaginary line, each half having its own gateways, doorways, and chapels."



# "MAY KING'S" GRAND NATIONAL FALL ANALYSED BY CINE-CAMERA

ON our front page we give a remarkable snapshot showing "May King" and his rider in the ditch of Becher's Brook during the Grand National. Here the fall in question is analysed by the slow-motion cinematograph camera. The photograph at the top left corner shows the horse "crashing" over the top of the hedge. The second (reading down) shows the next phase; and the others continue the action. The whole, as is indicated, should be "read" from the top left-hand corner downwards, and then from the top right-hand corner downwards.



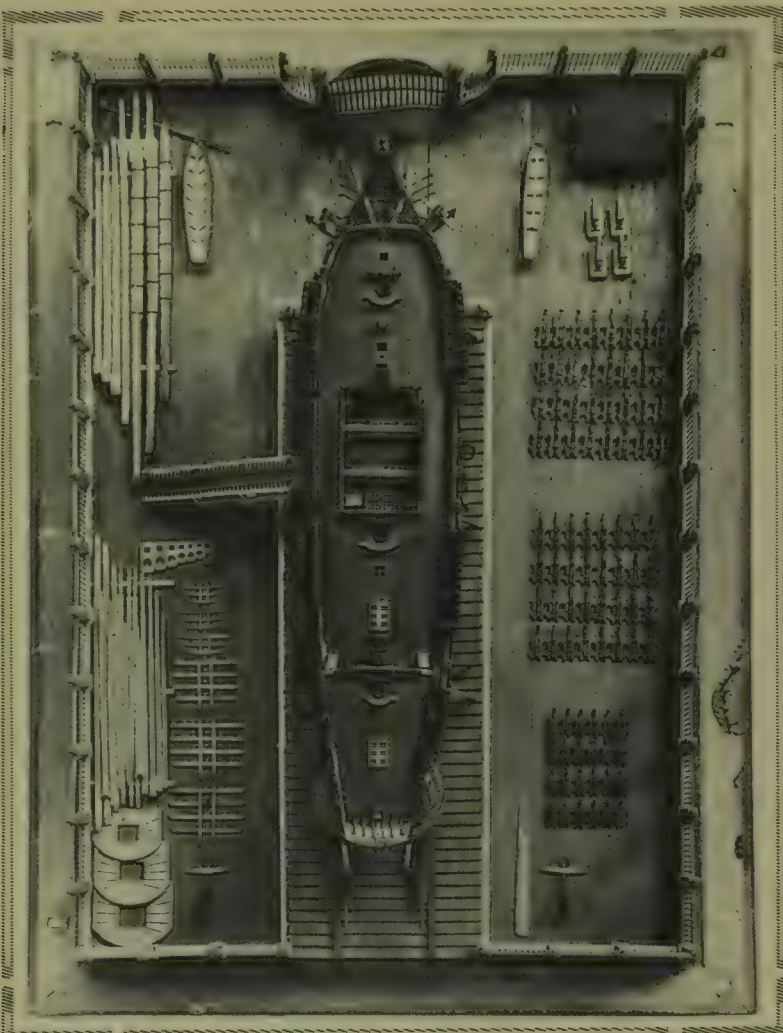
## THE BEGINNING OF A FALL AT BECHER'S AND ITS END—WITH HORSE AND RIDER IN THE DITCH: A GRAND NATIONAL "CRASH."

As noted above, these photographs analyse the fall of "May King," which is also illustrated on our front page. They also show phases of "Merrivale II." taking Becher's and then falling, and certain stages of the action of a riderless horse.

They are from the exclusive pictures of the Grand National which appear in the Pathé Weekly News and the Pathé Super Gazette, the sound and silent news-reels distributed by First National Pathé, Ltd.



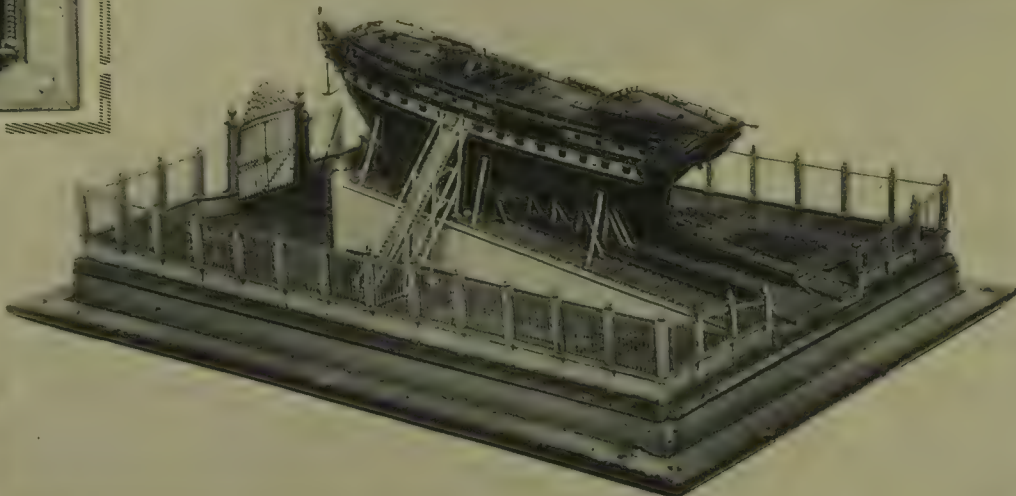
## A MISCELLANY OF ART TREASURES: OBJECTS OF CURIOUS OR HISTORIC INTEREST.



A RARE MODEL OF A NAPOLEONIC SHIP-YARD, COMPLETE WITH A SHIP ON SLIPWAY, MASTS, SPARS, BOATS, AND GUNS: A "PLAN" VIEW.

Above and in the two photographs adjoining on the right is illustrated a very rare ship-model of the "Murat," a French 84-gun man-of-war of the Nelson period, as built on the slips ready for launching, inside a yard with ornamental railings, and complete with masts, spars, boats, guns, anchor, and so on, ready for placing on board. With this model has been preserved the original glass case, 16½ in. long, at either end of which is a glazed medallion, one inscribed "Fait par Savagnac à Dartmoor," indicating that it was the work of a French prisoner during the Napoleonic wars. In a recent sale at Sotheby's the model realised £98.—[By Courtesy of Messrs. Sotheby and Co.]

WITH A  
MEDALLION  
INSCRIBED  
"MADE BY  
SAVAGNAC  
AT DART-  
MOOR":  
ONE END  
OF THE CASE  
CONTAINING  
THE "MURAT"  
MODEL.

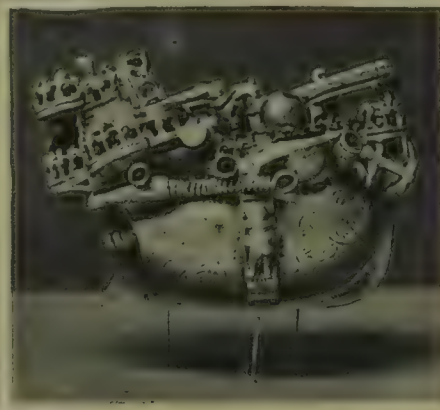


A SHIP-BUILDING YARD IN LITTLE, WITH MAN-OF-WAR ON LAUNCHING PLATFORM: A SIDE VIEW OF THE "MURAT" MODEL MADE BY A FRENCH PRISONER DURING THE NAPOLEONIC WARS.



A NEW "DIAMOND NECKLACE" AFFAIR: NAPOLEON'S GIFT TO MARIE LOUISE—A DISPUTED SALE FOR £12,000.

This necklace, given by Napoleon I. to the Empress Marie Louise, on the birth of their son, was recently bought by a New York jeweller for 60,000 dollars (£12,000) from a vendor said to have been authorised by its owner, the ex-Archduchess Maria Theresa of Austria. The sale was disputed by an American lady claiming authority from the Archduchess superseding the vendor's. The case was investigated by the New York District Attorney.



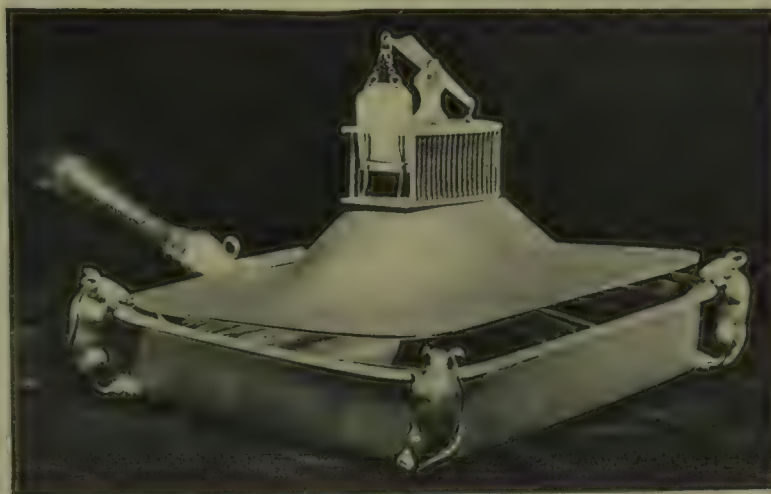
A TINY FIFTEENTH-CENTURY SHIP-MODEL IN SILVER-GILT: A TREASURE COMING TO AUCTION.

This interesting little curio is included in a sale to be held at Sotheby's on April 10. The catalogue describes it as "a fine silver-gilt model of a galley with figures and guns, the sides decorated with eagles and an animal, on wood stand 3½ in. long; probably Italian, fifteenth century. Weight, 7 oz. 18 dwts." Equally quaint is the cheese-dish (illustrated below) which will figure in the same sale. (By Courtesy of Messrs. Sotheby and Co.)



FLORENTINE RULERS AFTER WHOM GALILEO NAMED THE SATELLITES OF JUPITER: COSIMO DE MEDICI II. AND HIS WIFE—WAX PORTRAITS BY GUILLAUME DUPRÉ DATED 1611-13.

These wonderful wax portraits of Cosimo de Medici II. (1590-1621) and his wife, Maria Magdalena, Archduchess of Austria, were made by Guillaume Dupré, the celebrated French sculptor, when he visited the Florentine Court. Cosimo decided to have the portraits done in the Ancient Etruscan ciropastic style, of which Dupré made a special study. The fact that they are signed and dated 1611-13 associates them with Galileo, who had been invited to Florence and there, on January 7, 1610, discovered the seven satellites of Jupiter, which he named "Sidera Medicea" in honour of Cosimo and his wife.—[From the Collection of Princess Dragases Palaiologos, born Countess Caprissi. By Courtesy of the Owner.]



WITH A FIGURE OF A MOUSE AT EACH CORNER AND ALSO SURMOUNTED BY A MOUSE-TRAP: A SILVER CHEESE-DISH OF UNCOMMON DESIGN. (LONDON, 1804; 10 IN. WIDE.)



## FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



THE NEW CHARING CROSS BRIDGE SCHEME: PART OF A MODEL (LOOKING EAST) SHOWING THE NEW BRIDGE WITH WATERLOO BRIDGE BEYOND.

The London County Council's Bill for a new Charing Cross Bridge, which passed its second reading in Parliament in February by a majority of 168, came before a Select Committee of the House of Commons on March 25, when a large model of the proposed scheme, made by Mr. John B. Thorp, was exhibited. The buildings shown in the model are not intended to represent an accepted



THE CHARING CROSS MODEL FROM THE MIDDLESEX SIDE (IN THE FOREGROUND): THE BRIDGE AND PROPOSED NEW STATION ON THE SURREY SIDE.

scheme of architecture, but merely to indicate the general intention. The left-hand illustration shows a view from Westminster down the river towards the proposed new bridge, with its approaches. In the right-hand photograph, the three bridges seen are (from left to right) Waterloo Bridge, the proposed new bridge, and Westminster Bridge.



THE START OF GANDHI'S "CIVIL DISOBEDIENCE" MARCH IN INDIA: A LARGE CROWD OF HIS FOLLOWERS CROSSING THE RIVER SUBERMATI AFTER LEAVING AHMEDABAD.

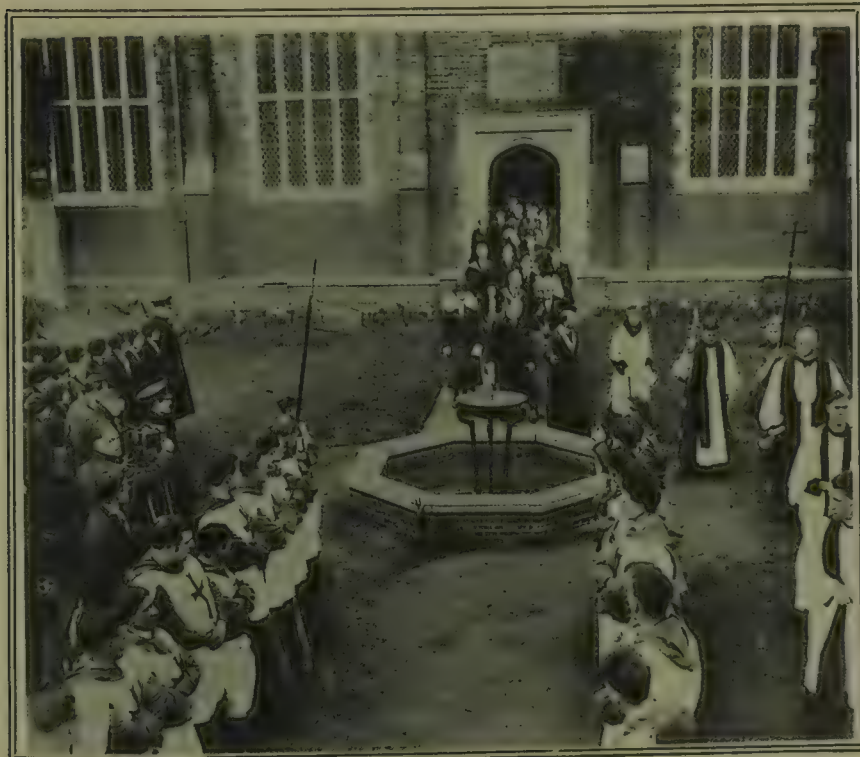
"Mahatma" Gandhi, the Indian agitator, with a chosen band of seventy-nine volunteers, started from his Ashram (seminary) outside Ahmedabad, on March 12, on the first stage of his "civil disobedience" march. On the 23rd it was stated that there was still nearly a fortnight, according to his revised time-table, before he would reach his destination, Jalalpur, where he hoped to infringe the salt laws, thus giving a signal for

(Continued opposite)



INDIA'S MOST SPECTACULAR AGITATOR: "MAHATMA" GANDHI (RIGHT), WITH HIS NEW "LIEUTENANT," MANILAL KOTHARI.

similar action by members of the Indian Congress in other parts of the country. It was reported further that Mr. Gandhi was doing his utmost to compel the authorities to arrest him, and that the Government deliberately left him at liberty. Manilal Kothari became Mr. Gandhi's "Lieutenant" after Mr. Vallabhai Patel was arrested.



THE QUEEN AT THE NEW CHAPEL OF THE DOCKLAND SETTLEMENT: HER MAJESTY, AFTER THE DEDICATION, APPROACHING A GUARD OF HONOUR OF "CRUSADERS."

The Queen visited the East End of London on March 29 to attend the dedication of the new Chapel of St. George and St. Helena at the Dockland Settlement in Canning Town. The dedication service was conducted by the Bishop of Chelmsford. Her Majesty had an enthusiastic reception as she drove through the streets. She was accompanied by Princess Helena Victoria, the president of the combined Dockland Settlements. After the service the Queen visited the Settlement itself and saw the new swimming-bath and theatre, and the club-rooms.



A GREAT "SERVANT OF THE STATE" COMMEMORATED IN WESTMINSTER ABBEY: THE PLAQUE TO LORD MILNER RECENTLY UNVEILED IN HENRY VII.'S CHAPEL.

The medallion plaque unveiled by Mr. Baldwin in Henry VII.'s Chapel in Westminster Abbey, on March 26, completes a series of memorials to the late Lord Milner, which includes also the extension of the King's School, Canterbury, made possible by Lady Milner's gift of Sturry Court, and the restoration to use of the Chapel of St. Martin of Tours in Canterbury Cathedral. The plaque in the Abbey is inscribed "A Servant of the State." The tomb in the foreground of our photograph is that of Margaret Douglas, grand-daughter of Henry VII.



# THE SPLENDOUR THAT IS INDIA: ARCHITECTURE OF OLD CALCUTTA.

PHOTOGRAPH BY ALICE SCHALEK.



A CONTRAST IN STYLE TO THE ANCIENT GREEK BUILDINGS OPPOSITE: THE JAIN TEMPLE OF BADRI DAS, IN CALCUTTA, DATING FROM THE MIDDLE OF THE EIGHTEENTH CENTURY.

It is interesting to compare with this ornate Indian temple the severe simplicity of ancient Greek architecture, exemplified on the opposite page by buildings on the Acropolis at Athens. In drawing this comparison it may be of interest to recall, by the way, that one of the public buildings in Calcutta—the Mint—was copied, on a reduced scale, from the Parthenon. The building here

illustrated is the famous Temple of Badri Das, in Calcutta, a shrine of the Jain religion erected some 200 years ago. The Jains are an important sect of dissenters from Hinduism. Being chiefly traders, they are found in most Indian cities. Their chief religious centres are Mt. Abu, in Rajputana, Girnar, Satrunjaya, and Ellora.



# "THE GLORY THAT WAS GREECE": ARCHITECTURE OF ANCIENT ATHENS.

PHOTOGRAPH BY WALTER HEGE



A CONTRAST IN STYLE TO THE INDIAN TEMPLE ON THE OPPOSITE PAGE: THE RUINS OF THE PROPYLÆA AND THE LITTLE TEMPLE OF WINGLESS VICTORY (RIGHT) ON THE ACROPOLIS—AN UNUSUAL VIEW.

As pointed out on the opposite page, the classic simplicity of ancient Greek architecture contrasts strongly with the exotic and complex style of the Indian temple seen in the facing illustration. The little shrine of Athene in the character of Nike Apteros (Wingless Victory) is a gem of the Ionic order, built of pure Pentelic marble, probably between 440 and 410 B.C., to celebrate the triumph of Athens

in the wars against Persia. It stands on a bastion 26 ft. high on the right of the marble stairway leading up to the Propylæa, the entrance of the Acropolis at Athens. In the *cella*, or hall of worship, formerly stood a statue of the goddess. The fragments of the original building were found on the removal of a Turkish battery in 1835, and the temple was reconstructed as it now stands.



## DERSO AS NAVAL CONFERENCE "TIPPER": THE GRAND INTERNATIONAL.

*Derso, the "traveller-cartoonist of the International Conferences," here adds to the witty sketches he has contributed to this paper—and also writes for us again. Once more, we have left his notes exactly as he wrote them.*

I HAVE always feared that we—that is to say, we statesmen, diplomatic correspondents, and political cartoonists—were in danger of losing our clientèle. Phil Scott (even after his absence in Florida), Tallulah Bankhead, and Micky Mouse have many more friends and far more fervent supporters than the noblest in our own ranks. For this reason, I was not at all surprised by the way in which the Grand National eclipsed our activities; what a crowd, what delirious enthusiasm! Never have we seen that at St. James's Palace, nor at any other Conference, not even in those far-away days when the new Iron Chancellor shook the world from a chair at the Hague.

Have statesmen caused humanity more deceptions than the horses? Who knows? Anyhow, I do not seek the reasons, but I insist we must act immediately to safeguard our interests and arouse that of our followers!

Naturally, all the best cartoonists have already tumbled on this fact, and all use the Grand National in order to intrigue the public in their political views. I would earnestly implore my colleagues among the diplomatic and political correspondents also to study at once the old masters of sporting journalism. The adaptation of their methods is easier than would at first appear. I have discovered, for example, that the prophecies of the greatest political experts and those of the biggest nappers have identically the same value. This being thus, one can exchange them without risk. For instance, take the list of favourites for the Grand National, replace the name of the horse and the jockey, and you have an *infallible* forecast of the London Naval Conference.



THE GRAND INTERNATIONAL: THE RACE AS FORECAST BY DERSO, "TIPPER" AND "NAPPER."

### MY PREDICTIONS AND SPECIAL NAPS FOR NEXT WEEK.

**TWO-POWER STANDARD (Alexander).**—Is one of the puzzles of the race, and the Fleet-Street tippers are apparently unable to decide whether he has been eased in his work owing to leg troubles, or to some internal complaint. Or, simply, has he outlived his love for racing? I do not gather, however, that he is very strongly fancied.

**PARITY (Grandi).**—According to her trainer, Mr. Mussolini, who knows what he is talking about, she was never the mare she is now. Inasmuch as she had a thorough preparation, Grandi's mount is tolerably certain to run well, though it has to be confessed there is not a great deal in her public form to recommend her to backers. Also the prevailing idea at Newmarket is that she will show to greater advantage over a longer distance.

**SECURITY (Briand).**—Appears to have recovered in an almost miraculous manner from the attack of lameness which kept him idle for a year or so after his victory at Locarno, and he is said to be now quite all right again. The stoppage in his work, however, cannot possibly have been in the horse's favour.

**NO ENTANGLEMENT (Stimson).**—Takes a bit of holding together, and his owner is fortunate in having been able to obtain the services of one of the strongest light-weights to ride him. He will probably prove something of a handful.

**MAYBE (Dwight Morrow).**—Is another who is not exactly a suitable mount for a boy. We understand, however, that if the luck proves to be on his side on the present occasion he is very likely to win.

**HOPE ON (MacDonald).**—This horse, who was one of the first animals talked about in connection with the race, has done a fair amount of work. His loss of form last week-end was thought to be due to a surfeit of racing, and it is hoped a course of "hurdling" will have restored his confidence. No particular surprise need be experienced if he repeats his last victories.

**SEVENTY PER CENT (Wakatsuki).**—Is, we understand, to be allowed to take his chance, which is scarcely surprising, since he seldom seems to run a bad race. He will likely be plodding on when some of the "cracks" are beaten.

These are my predictions. One could say: he is really a grand prophet! No, I'm a modest man: I only buy half a dozen of sporting papers and "au hasard" picked up a number of Grand National "pronostics", and applicated them on the Grand International. The secret of the prophecy was since the Delphy Oraculum their double sense and their mystery. To this secret, I tell you another secret: my English is so bad that I have not understand the half of the words I picked up. So I hope my prophecies has a double value.

DERSO.



## A PAGEANT OF DYNASTIES.

OLD CHINA RECALLED IN MODERN PEKING:  
CHINESE COSTUME FROM THE T'ANG PERIOD  
TO THE REPUBLIC.



THE MANCHU DYNASTY (1644-1912): THE MOTHER AND FATHER IN A RECONSTRUCTION OF A MANCHU BRIDAL SCENE.



THE MANCHU DYNASTY: A MANCHU EMPRESS (MISS EFFONG LO) AND COURT LADIES (MISS GAYNOR MEI; AND MISS NORA SZE, NIECE OF THE CHINESE MINISTER TO LONDON).



THE MANCHU DYNASTY: THE BRIDE AND BRIDEGROOM IN THE RECONSTRUCTION OF A MANCHU BRIDAL SCENE.



THE MING DYNASTY (1368-1644): MISS KATHERINE HSU AS THE BEAUTY, LIN TAI YUE, OF THE NOVEL "HUNG LOU MENG."



THE T'ANG DYNASTY (618-907): MISS S. WANG AS A GENERAL—WITH ORNAMENTS SHOWING HIM TO BE A SON-IN-LAW OF THE EMPEROR.



THE SUNG DYNASTY (960-1280): MISS STELLA KING WEARING A THEATRICAL COSTUME OF THE PERIOD, WITH A FEATHER HEAD-RESS.



THE T'ANG DYNASTY: MISS LILY YUAN AS YANG KUEI FEI, THE FAMOUS CONCUBINE OF THE EMPEROR MING HUANG, A BEAUTY WELL EDUCATED AND SKILLED IN MUSIC.



THE REPUBLIC: MISS BETTY MA AS THE MODERN CHINESE "FLAPPER," IN A FROCK SHOWING CHINESE INFLUENCE.

The photographs here reproduced are of certain of the characters in a Pageant presented in Peking last month by ladies of old Chinese families of that city; and it should be added that the greatest care was taken to ensure historical accuracy. Some of the costumes, indeed, were genuine—notably those worn by the Manchu bride and bridegroom. A Manchu bridal couple, by the way, ko-tow

before their parents before retiring to the bridal chamber; and their ko-tow differs from that of the Chinese because the heavy head-dress prevents the bowing of the head to the floor. The Cavalry General of the T'ang period is distinguished as a son-in-law of the Emperor by his pheasant feathers and his pendants of white fox fur, and he wears a mirror-decked girdle to ward off evil spirits.



# AT HOME AND ABROAD: SOME PERSONALITIES AND NOTABLE EVENTS OF THE WEEK.



**THE NEW GERMAN CHANCELLOR:  
DR. BRÜNING.**

Dr. Heinrich Brüning, head of the new German Ministry, is only forty-four. He served in the war as a machine-gun officer, was wounded, and received the Iron Cross. He entered the Reichstag in 1924, and is now Parliamentary leader of the Centre Party.



**A "RECORD" SALMON: BRIG-GENERAL WALTHALL WITH HIS 52-LB. FISH, CAUGHT IN IRELAND.**

Brig-General E. C. Walthall, C.M.G., D.S.O., one of the Duke of Devonshire's fishing party at Careysville, Fermoy, Co. Cork, recently landed a "record" salmon for that water. A note on the photograph states: "It weighs 52 lb., is 4 ft. 2 in. long, and 2 ft. 2 in. in girth. The fish took 1½ hours to land and covered a mile of the river in that time. It was gaffed by T. O'Neill, the Careysville gillie."



**AN EMINENT METALLURGIST: THE LATE PROFESSOR J. O. ARNOLD, F.R.S.**

Professor Arnold, who died at Oxford on March 27, aged seventy-three, was Emeritus Professor of Metallurgy in the University of Sheffield. He was a pioneer in certain important discoveries connected with the manufacture of steel.



**THE HEAD OF THE RIVER CHAMPIONSHIP: A UNIQUE ROWING EVENT ON THE THAMES WITH SOME EIGHTY COMPETITORS—A GENERAL VIEW OF THE SCENE.**

The Head of the River Championship, rowed on March 29, was again won by the holders, the London Rowing Club, the winners of each race since the event was instituted a few years ago. This year there were eighty-one entries, providing a unique sporting spectacle. The crews were started at intervals of about ten seconds. The result is judged on time, the fastest crew being awarded the Headship. This year the winning time was 19 min. 12 sec. The course is four and a half miles, from Mortlake to Putney, the reverse direction of the Oxford and Cambridge Boat Race.



**A "SCRAPPED" SUBMARINE (WITHOUT ANY CREW) ASHORE ON THE CORNISH COAST: THE "L1" ON THE ROCKS NEAR CAPE CORNWALL.**

The "L1," a submarine which was built during the war, and last year was sold out of the service to a firm of shipbreakers, recently drifted on to the rocks at St. Just, about a mile south of Cape Cornwall. It was reported that she had broken loose while being towed on the way to the dockyard at Newport. No one appeared to be on board.



**GLIDING IN ENGLAND—A NEW SPORT FOR THIS COUNTRY: A GLIDER TAKING-OFF FROM A HILL IN HERTFORDSHIRE DURING A RECENT MEETING.**

Gliding, long a popular sport in Germany, has lately been taken up in this country, as noted, with illustrations, in our issue of December 28. The British Gliding Association now has several clubs affiliated, including the London Gliding Club. This Club held its first trials at Stoke Farm, Guildford, on March 16, when two small gliders were catapulted into the air by elastic ropes. We illustrate here the same method of starting, at the club's meeting in Hertfordshire on March 30.



**THE ANGLO-EGYPTIAN CONFERENCE: THE OPENING SESSION IN THE LOCARNO ROOM AT THE FOREIGN OFFICE—(AT FAR END OF THE TABLE) NAHAS PASHA AND MR. ARTHUR HENDERSON, FOREIGN SECRETARY.**

The Anglo-Egyptian Conference between representatives of the British Government and an Egyptian delegation headed by the Prime Minister of Egypt, Nahas Pasha, was opened at the Foreign Office on March 31. In welcoming the delegates, Mr. Henderson said they had come together both to strengthen the League of Nations and to seal a treaty of friendship. Nahas Pasha in his reply referred to Egypt as "the mother of civilisation."





Who can resist  
a GUINNESS?

"GUINNESS IS GOOD FOR YOU"


G. E. 87






*The End of a Perfect Day*





## THE WORLD OF SCIENCE.



### IS THE PASSENGER-PIGEON EXTINCT? THE MARCH OF EXTERMINATION.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

THOUGH ornithologists, by common consent, have placed the passenger-pigeon on the long list of departed species, it would seem that a remnant may still survive. At any rate, this hope is held out by the American journal *Science*, which records statements of reputable observers "that birds of this species have recently been seen." I have not yet seen this issue of the journal, so that I do not know in what area these survivors—if the observers have not been mistaken—were discovered. Sixty years ago, had anyone suggested that this handsome pigeon would become extinct in the not distant future, he would have been told that he was talking nonsense. For in the summer of 1868 millions were nesting in the timber along Bell's Run, near Ceres, Alleghany County, Pennsylvania. This nesting-tract was about fourteen miles long.

The birds began laying in April. Early in May, hundreds of thousands of nests occupied the hemlock, pine, and hardwood trees. A large hemlock would lodge as many as thirty or forty nests. The cock birds left the woods early in the morning, in great flights, scattering far and wide to feed on beech-mast, grain, seeds, tender shoots, and earth-worms. About eleven o'clock the hens left for the same purpose. That they then fed in great flocks is shown by the fact that they were netted wholesale by professional "netters," and sent to New York by the wagon-load. The method of procedure was to construct a "bow-house" in a selected spot in the valley, and set a large net with spring-poles so as to cover a wide area baited with grain. Then decoy-pigeons, with their eyes sewn up, were tied up so that by pulling a

twenty-eight miles long and five miles broad. Even in 1875 "immense flights" are recorded from Rochester, N.Y. But when we get to the 'eighties the records drop, from various parts of the United

The fate of the passenger-pigeon and the great auk was shared by Steller's sea-cow, a near relation of the dugong and manatee. But Steller's sea-cow was a much larger animal, attaining to a length of 25 ft. Two hundred years ago it was abundant round the shores of two small islands—Behring and the adjacent Copper Island. But in that fateful year the navigator Behring, and his companion, the German naturalist Steller, embarked on Behring, and during their stay discovered the sea-cow. Twenty-seven years later the whole race was wiped out!

Steller found it in extreme abundance, feeding in the laminaria weed growing in the sea. Steller suggested this animal as a source of food to Russian hunters and traders. They swooped down on their victims with such avidity that, as I say, in twenty-seven years that source of food-supply was gone for ever! One of the few skeletons known is to be seen in the British Museum. Some other cases of extermination have followed indirectly as the result of the ponderous and destructive "march of civilisation." Thus the dodo of Mauritius, rediscovered by the Dutch at the end of the sixteenth century, was destroyed as a consequence of the introduction of pigs, which preyed upon the eggs and young; and a similar fate overtook that

other remarkable pigeon, the solitaire of Rodriguez.

It is now but too apparent that oblivion, in the very near future, must overtake all the larger whales—the Greenland and Southern right-whales, hump-back, grey-whale, and the Sibbald's and common rorquals, owing to the insensate greed of the whaling industry. All the resources of science in devising methods of slaughter are being brought to bear in this last field for the exploitation of natural resources. Carefully "farmed," the whaling industry might have gone on for the benefit of generations yet unborn, to the advantage both of those interested in whaling as well as of the student of evolution. But—

Men have no place for fine-spun sentiment  
Who place their trust in bullocks and in bees.



FIG. 1. A SPECIES BELIEVED EXTINCT, BUT LATELY RUMOURED STILL EXISTING: THE PASSENGER-PIGEON—(L. TO R.) IMMATURE, MALE, AND FEMALE BIRDS.

The beauty of the coloration of the male of this really handsome pigeon cannot be indicated in monochrome. As with the majority of pigeons, the neck showed metallic reflections, while the upper parts were of a rich, bluish-slate colour, contrasting finely with the deep, rich wine-coloured breast and white abdomen. The tail had the central quills much elongated. The duller female is shown on the right, and an immature bird on the left.—[After a Painting by the late Louis Furies.]

States, to "one seen," "small flock seen," "one shot." Yet in 1896, in Lewis County, New York, a flock of 300 is reported to have been seen; but there is no convincing evidence that these birds were really passenger-pigeons.

Like every other species, the passenger-pigeon was subjected to occasional natural disasters, as in 1830, when on March 25 thousands which had just started on their spring migration were overwhelmed at Albany by a snow-storm. But these visitations were events which might happen once in a century or two, and they obviously in no wise left any visible record in the way of a diminution of the numbers of these hordes, which, it must be remembered, were sustained even though no more than two eggs were laid by any one female each year. What was generally regarded as the last of his race died in captivity in 1915, either at the Smithsonian Institution or the New York "Zoo," I forget which. Nevertheless, a remnant may have escaped in some remote outlier of their breeding range; a remnant so small as to have escaped attention, but which has now considerably increased. Let us hope that this will actually prove to be the case, but I venture to doubt it.

The small passenger-pigeon (*Ectopistes migratorius*), shown in Fig. 1, was a decidedly handsome bird, between 16 and 17 inches long, and having the upper parts of a rich bluish slate colour, with metallic reflections on the sides of the head and neck. Olive-brown suffused the back and scapulars. The underparts had a deep rich vinaceous tint; the abdomen white. The female was somewhat duller in hue; while immature birds, as may be seen in Fig. 3, resembled the female, but the feathers of the upper parts had conspicuous whitish edges. Another adult male passenger-pigeon is shown in Fig. 2. The nest was somewhat more solidly made than is usual with pigeons; but, as with the rest of the pigeon tribe, not more than two eggs were laid.

This sickening tale of slaughter is but one instance of the exploitation of wild life for commercial ends. The butchery of the American bison is another. Earlier still we have the case of the great auk. At Funk Island, the breeding-grounds of these singularly helpless birds were periodically raided by sailors for food. Captain Whitborne, of Exmouth, in 1620, describes one of these ruthless visitations. "Men drive them . . . with their boats by hundreds at a time, as if God had made so poor a creature to become such an admirable instrument for the sustentation of man." The last of his race, it may be remembered, was killed in Waterford Harbour in 1834.



FIG. 2. ONE OF THE LAST OF ITS KIND: AN ADULT MALE PASSENGER-PIGEON, FROM LIFE.

This bird died in 1910, after some years of captivity, in the Zoological Gardens of Cincinnati. It was one of the very last known examples of this species, which never seems to have bred in aviaries.

string they could be made to flutter, and so draw down passing flocks. But these men also invaded the "roosts," and knocked the "squabs" out of the nests, or they would fell trees so as to shake down hundreds together. In preparing them for transport, the crop was torn out, to prevent the breast-meat from souring, and they were then packed into barrels and hurried to market.

But this was the last great nesting in Pennsylvania. The early settlers had found these birds in numbers which now seem to us incredible. Wasserraers, about 1625, describes them as so numerous at New Amsterdam that their flights "shut out the sunshine." Wilson, the famous American ornithologist, about 1805 saw a horde near Frankfort, Kentucky, which he estimated contained "at least between 2,200,000 and 2,700,000." The largest known nesting area in Michigan occurred about 1876. This was



FIG. 3. DISTINGUISHED BY WHITE EDGES TO THE COVERT FEATHERS OF THE WING: AN IMMATURE PASSENGER-PIGEON.

The immature plumage of this bird resembled that of the female—the rule where male and female differ in coloration. But this immature dress was always unmistakable owing to the conspicuous white tips to the covert feathers of the wing, which were especially marked on the major coverts of the secondaries. But even in this plumage the central tail-feathers are long.



## GARDENS IN BLOOM BENEATH OLYMPIA'S ROOF:



1. WITH A BACKGROUND BASED ON A PICTURE BY MARCUS STONE: PART OF A GARDEN ON TWO LEVELS CONNECTED BY STEPS—THE LOWER LEVEL, WITH A SUNDIAL SET ON AN UNUSUAL DESIGN OF BRICKS LET INTO THE STONWORK OF INTERSECTING PATHS, BORDERED WITH GRASS AND BEDS OF SPRING FLOWERS.



4. INSPIRED BY YEEND-KING'S PICTURE OF AN OLD ENGLISH HOMESTEAD GARDEN: THE MAIN PART OF THE DESIGN PARTLY SEEN IN OUR ILLUSTRATION NO. 3, WITH A THATCHED AND TIMBERED COTTAGE OF ANTIQUE TYPE.

The feature of this year's series, known as The Gardens of the Artists, is that each has been designed in harmony with the work of some well-known painter. The garden of which a part is shown in Illustration No. 1, for example, has scenery for the background based on the picture by Marcus Stone, R.A., entitled "The Gambler's Wife." This garden, designed by Mr. R. Crewdson-Day, of Mill Hill, is on two levels—an upper terrace with a pool, and a seat among shrubs and trees, and steps leading down to a paved stone path with a sundial.—No. 2 shows a design by Messrs. J. Cheal and Sons, Ltd., of Crawley, from a specially commissioned picture by Tom Mostyn, R.O.I., R.W.A., a noted painter of gardens. The arched trellis



2. DESIGNED FROM A PICTURE BY TOM MOSTYN: FOR CLIMBING ROSES AND A FLIGHT OF STEPS RIMMED WITH RHODODENDRONS



5. WITH A BACKGROUND OF SCENERY FROM A PICTURE BY JOHN KIRKPATRICK: A ROCK-GARDEN IN CHEDDAR STONE WITH WATER AND A THATCHED NATIVE SHELTER

The remarkable sight of beautiful gardens in full bloom under cover may now be seen in the Ideal Home Exhibition, under the ample roof of Olympia. We illustrate here some of the most attractive examples.



A TERRACE WITH A PICTURESQUE ARCHED TRELLIS LEADING DOWN TO A LILY POND FLANKED BY AND AZALEAS.



PICTURE BY JOHN KIRKPATRICK: A ROCK-GARDEN ARBOUR, CALLED A RONDANEL, AFTER THE STYLE OF IN SOUTH AFRICA.

is very effective.—The design illustrated in No. 4, and partly also in No. 3, is the work of Carter's Tested Seeds, Ltd., and was inspired by a charming picture of an old English homestead garden by Yeend-King, R.I. The old thatched cottage and its surroundings are typical of the beauty of rural England.—The picturesque rock-garden and pool seen in No. 5 is exhibited by Messrs. Baker, of Codsall, near Wolverhampton. The scenery for the background was based on John Kirkpatrick's picture, "A Sussex Hill-Top." Especially interesting is the arbour, copied from a South African native shelter.—The attractive stone pool, garden house, and shrubbery shown in No. 6, laid out by Messrs. L. R. Russell, of Richmond, Surrey, were modelled on a special painting by George Sheringham, the famous theatrical designer.

## HORTICULTURAL DESIGNS INSPIRED BY WELL-KNOWN PICTURES.



3. PART OF A DESIGN BASED ON A PAINTING BY YEEND-KING: (ON THE LEFT) AN EXTENSION OF THE GARDEN SHOWN IN OUR ILLUSTRATION NO. 4, BESIDE A WINDING STREAM WITH A CASCADE.



6. AFTER A PAINTING BY GEORGE SHERINGHAM: A PAVED FLEASANCE WITH A STONE POOL AND STATUE, AND A GARDEN HOUSE IN CAST STONE, ADAPTED TO THE ITALIAN STYLE, SURROUNDED BY A WEALTH OF FLOWERING SHRUBS.

The picturesque rock-garden and pool seen in No. 5 is exhibited by Messrs. Baker, of Codsall, near Wolverhampton. The scenery for the background was based on John Kirkpatrick's picture, "A Sussex Hill-Top." Especially interesting is the arbour, copied from a South African native shelter.—The attractive stone pool, garden house, and shrubbery shown in No. 6, laid out by Messrs. L. R. Russell, of Richmond, Surrey, were modelled on a special painting by George Sheringham, the famous theatrical designer.



## A PAGE FOR COLLECTORS: THE ROMANCE OF RINGS.

An Admirable Catalogue.\* Reviewed by FRANK DAVIS.

not one of the counts in the indictment against the Chief Justiciar of England, Hubert de Burgh, in 1232, that he had removed from the Royal Treasury a gem which made its wearer invincible in battle, and had given it to Llewellyn of Wales?

The Christian Church in most centuries and most countries condemned the engraved talisman in theory, but in practice did not prohibit its use with any great severity. One ring in this collection "combines the last words of Our Lord on the Cross with some unintelligible words, the former being considered efficacious for quelling tempests, the latter probably being formulas for curing epilepsy and toothache." St. Thomas Aquinas decided that inscribed charms were only permissible if no evil spirits were invoked, no incomprehensible words used, no deceit or belief in any other power than the power of God, no character used other than the sign of the Cross, and no faith placed in the manner of the inscription. To quote once more: "Whilst the spread of Christianity imposed a new iconography for devotional rings, the charms and superstitions of the ancient world formed to a great extent the core of those of the Middle Ages and the Renaissance."



ENGLISH SEVENTEENTH-CENTURY DOUBLE-HOOP GOLD RING.

Inscribed inside: "Accept this gift of honest love which never could nor can remove"; and outside: "I Hath tide 2 mee-sure 3 whilst life 4 doth last."

Cross, and no faith placed in the manner of the inscription. To quote once more: "Whilst the spread of Christianity imposed a new iconography for devotional rings, the charms and superstitions of the ancient world formed to a great extent the core of those of the Middle Ages and the Renaissance."

If the religious rings border upon the magical, the stones used in the settings as often as not are there for medicinal, if not definitely magical, purposes; for, just as religion was confused with magic, so was natural science. It is so easy to interpret the inexplicable in terms of magic. So one finds the commonest stone to be set in rings is the toad-stone—actually a fossil tooth. Here I must quote one of Mr. Oman's authorities, the very learned and thrilling book on "Magical Jewels," by Miss Joan Evans: "The earth-toad, called saccos,

whose breath is poisonous, has a stone in the marrow of its head. If you take it when the moon is waning, put it in a linen cloth for 40 days, and then cut it from the cloth and take the stone, you will have a powerful amulet. Hung at the girdle, it cures dropsy and the spleen, as I myself have proved."

Again: "Onyx, since it is generated in clouds, has great virtue against all diseases that arise from the air. Sardonyx, generated by the sun, if it frequently touches the skin and is placed in the mouth, strengthens the intellect, understanding, and all the senses of the body, and drives away anger, stupidity, and undisciplined passions. Sapphire has a similar property: if a stupid man uses it frequently in the proper manner, he will become wise; and, if irritable, good-tempered." One begins to understand why Pliny, more than a thousand years before this thirteenth-century quotation, wrote that "Britain cultivated magic with such enthusiasm and with so many rites and ceremonies, that it might be thought she had taught it to the Persians themselves." Fantastic and amusing nonsense, these beliefs. The rings which enshrine them lie so quietly in their cases; they surround no pious or fearful fingers now. And we who



AN ANGLO-SAXON PROTOTYPE OF THE EIGHTEENTH-CENTURY "MARQUISE" RING.

Silver-gilt ring, found in the Thames at Chelsea in 1856. Anglo-Saxon, late eighth or early ninth century. Oval bezel with central dragon medallion flanked by four animal heads.



GERMAN EARLY SEVENTEENTH-CENTURY GOLD GIMMEL RING (FRONT AND SIDES). Square bezel set with a diamond, ruby, and two pastes; hoop chased with arabesques enamelled black and inscribed.

admire them for their beauty are so scientific and intelligent and free from superstition. "What! Light my cigarette? The third with one match! Good heavens, man! No!"

In amplification of the descriptive titles under two illustrations on this page, a few further notes may be of interest. Thus, regarding the German fourteenth-century ring of silver, brass, and iron (lowest but one in centre), it may be added that the silver-gilt interior is inscribed with the names of the Magi—"Jaspar, Melchior, Baltazar." In connection with another ring bearing these names we read: "C. W. King (*Archaeological Journal*, XXVI, 234) considers that the names of the Magi, or Three Kings of Cologne, may be of Mithraic origin and represent the titles of 'the White One,' 'the King of Light,' and 'the Lord of Treasures,' applied to Mithras himself. The amuletic powers of the Three Kings were very widely believed in, and were made use of in England down to the middle of the eighteenth century."

Again, concerning the Darnley Ring (top left) it is recalled: "On May 15, 1565, Queen Mary announced her intention of marrying Henry, Lord Darnley. On July 23 she created Darnley Duke of Albany, and on the 28th ordered her heralds to proclaim him King of Scotland in virtue of his marriage, which was solemnised on the following day." He was killed on the night of February 9-10, 1567.

IT is notoriously difficult to please both the ignorant and the learned. In the realm of imaginative literature M. André Maurois performs the feat to perfection in his books on Shelley and Byron. The phenomenon is less frequent on the lower plane of archaeological research, partly owing to the nature of the material, and partly to the traditions of scholarship, which have been known to insist upon a multitude of notes and cross-references pinned on to a singularly dry and uninspiring prose style. The austere little catalogue under review is to be recommended to both sections of the public—to the few who know all about rings, and to the rest of us who don't. Every item of this fine collection—the second in this country, possibly in



THE DARNLEY RING, DATED 1565: A RELIC OF MARY QUEEN OF SCOTS.

Scottish gold ring said to have been found near Fotheringay Castle (where Mary was executed). Circular bezel engraved with "H.M." over true-lover's knot. Interior of hoop and bezel engraved "Henri L. Darnley 1565," with crowned shield of arms (lion rampant).

the world, after the British Museum—is exactly described, a great number are reproduced in a series of forty plates, and every assertion is well and truly supported by authority. But if the catalogue itself is sound and all that a catalogue should be, it is the Introduction which constitutes the real charm—I almost wrote the real value—of the book. The public prejudice against museums as such has been amusingly illustrated in the last few weeks by the half-million and more enthusiasts who thronged the Italian Exhibition and paid to enter, and the hundred or so *per diem* who walked into the National Gallery for nothing. The belief that museum officials are by nature not quite of this pedestrian, but not wholly Philistine, world, dies hard; this Introduction, full of sound learning, but also of authentic romance, will do something to destroy this widely held impression.

The immense variety of design throughout the ages makes it impossible in a short review to do more than note a remarkable Anglo-Saxon anticipation (top right) of the beautiful "marquise" shape that became popular in the eighteenth century, and the peculiarly beautiful stirrup-shaped rings of the thirteenth and fourteenth centuries which are very well illustrated by two examples shown above. Apart from change of fashion for ornaments which have a purely decorative significance, the reader finds himself speedily immersed in the attempt to understand the psychology of mediæval man. It is not easy to come to a decision as to whether certain classes of rings are religious or magical. Where does magic end and religion begin? The problem is the more difficult because our ancestors made no distinction between one and the other. St. Christopher, for example, is frequently depicted upon rings. Was his popularity due to religious motives, or to the prevalent belief of the thirteenth century that all who had looked at any representation of him during the day were given immunity from sudden death? And was



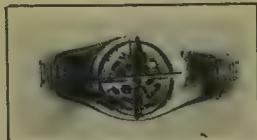
A THIRTEENTH-CENTURY GOLD STIRRUP-SHAPED RING.

A thin hoop with flattened sides swelling towards shoulders. Cup-shaped bezel with four claws holding a cabochon oriental carbuncle.



A FOURTEENTH-CENTURY VENETIAN SILVER-GILT, STIRRUP-SHAPED RING.

Set with a threaded pearl; each shoulder and middle of hoop chased with a sexfoil. There is a similar ring in the Ashmolean Museum at Oxford.



A CHARM AGAINST CRAMP: ENGLISH 15TH-CENT. GOLD RING.

Heraldic rose with cross on round bezel; hoop inscribed "Ihesus Nasarenius Rex Judeorum."



A RELIGIOUS TYPE, WITH PRAYER.

English fourteenth-century bronze ring inscribed "O Mater Dei, memento."



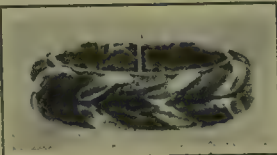
POSSIBLY A CHARM AGAINST THE PLAGUE.

Italian fifteenth-century silver ring with inscriptions, including IHS with cross.



A RELIGIOUS PRAYER RING.

Fourteenth-century silver-gilt ring, stirrup-shaped, with transverse grooves inscribed "Ave Maria," and cluster of pellets on bezel and shoulders.



AN AMULET OF THE MAGI. German fourteenth-century silver, brass, and iron ring, formed of twisted wire bands.



A CHARM AGAINST TOOTHACHE AND TEMPESTS.

Gold fourteenth-century ring, probably English, with wolf's tooth set in heart-shaped bezel, with charm inscribed inside.



AN AMULET AGAINST EPILEPSY.

English fifteenth- or sixteenth-century ring, described as "Horn (or hoof?)" with outer band and octagonal bezel of silver set with toad-stone. An ass's hoof was held efficacious against epilepsy.

RELIGIOUS AND MAGICAL RINGS: 14TH TO 18TH CENTURIES.

Photographs from "Catalogue of Rings," by Courtesy of the Victoria and Albert Museum.

\*"Catalogue of Rings: Victoria and Albert Museum." By C. C. Oman. (Post free, 9s. 6d., Paper Cover; 10s. 6d., Cloth Cover.)



## THE FIRST POPE COMMEMORATED BY A STATUE IN HIS LIFE-TIME.



THE SIGNING OF THE VATICAN TREATY BY CARDINAL GASPARRI (SECOND FIGURE FROM LEFT) AND SIGNOR MUSSOLINI (THIRD): A PLAQUE FOR ONE OF THE PANELS ON THE MONUMENT TO THE POPE TO BE ERECTED AT DESIO.



AS IT WILL APPEAR WHEN COMPLETED: A MODEL OF THE WHOLE MONUMENT TO THE POPE, WITH THE FOUR CORNER FIGURES SYMBOLIC OF THE CARDINAL VIRTUES.



SCULPTURE FOR THE PLINTH: ONE OF THE FOUR SYMBOLIC FIGURES REPRESENTING RESPECTIVELY THE CARDINAL VIRTUES OF JUSTICE, PRUDENCE, TEMPERANCE, AND FORTITUDE.

A great monument to the present Pope, Pius XI, to commemorate the jubilee of his ordination, is in course of erection at his birthplace, the little town of Desio, near Milan. The central feature is a colossal bronze statue of his Holiness, seated on the pontifical throne and imparting the Benediction. It is said to be the first statue of a Pope to be erected during his life-time. The plinth is adorned with four figures in stone symbolic of the cardinal virtues—justice, prudence, temperance, and fortitude. One interesting plaque on a panel represents the signing of the Vatican Treaty by Cardinal Gasparri and Signor Mussolini. The statuary is the work of the well-known sculptor, Albert Dressler. The unveiling has been arranged to take place in June, and the people of Desio are hoping that the Pope, being no longer "the Prisoner of the Vatican," will attend the ceremony. Achille Ambrogio Damiano Ratti (Pius XI), son of Francesco Ratti, was born on May 31, 1857, and was ordained priest on December 20, 1879. He was created a Cardinal in 1921, and was elected Pope in the following year. As noted under the coloured portrait of him in our issue of March 29, he has taken the lead in protesting against the persecution of the Church in Russia.



THE COLOSSAL STATUE OF POPE PIUS XI. (WEARING GLASSES): THE CENTRAL FEATURE OF THE GREAT MONUMENT TO BE UNVEILED THIS SUMMER AT HIS BIRTHPLACE—DESIO, NEAR MILAN.



THE SCULPTOR, ALBERT DRESSLER, AT WORK ON THE HEAD OF THE STATUE: AN INDICATION OF THE GREAT SIZE OF THE FIGURE.



## ELECTRIC LIGHT AS A DECORATIVE MEDIUM.



WITH LIGHTS "APPLIQUÉD" ON THE WALL INSTEAD OF HANGING: A FAVOURITE FORM OF MODERN DECORATION WHICH SUITS A SMALL ROOM WELL.



A CENTRAL LIGHT AT THE HEAD OF THE BED: AN IDEA WHICH IS BOTH PRACTICAL AND EFFECTIVE. IT CAN BE EASILY FITTED TO ANY BED.



A CHARMING ROOM DECORATED ENTIRELY BY LIGHTING: THE PICTURE ON THE WALL IS ILLUMINATED BY HIDDEN ELECTRIC GLOBES; THE BOOKCASE HAS LIGHT "BUILT-IN" BETWEEN THE PANELS, AND THE LIGHT ON THE TABLE RESTS ON A BOWL OF WATER.



ON THE LEFT IS A LAMP IN AN UNUSUAL FORM: IT IS THE TRICITY "SUNRAY" LAMP, SHAPED LIKE A FIERY CONE, WHICH DIFFUSES LIGHT ALL ROUND. THE BEAUTIFUL LIGHTING ON THE RIGHT IS ACHIEVED WITH NON-GLARELESS PEARL AND OPAL LAMPS: THE LIGHT BEING THROWN UPWARDS, PREVENTS DISTORTING SHADOWS ON THE WALLS.





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## THE PLAYHOUSES.

### "THE DAMASK ROSE," AT THE SAVOY.

PURISTS, no doubt, will be extremely annoyed with Mr. G. H. Clutsam for the liberties he has taken with Chopin's music; but the average playgoer will thank him for a melodious score and care little by what means, fair or foul, it has been acquired. The appeal of this musical romance is not to lovers of jazz, but rather to those who enjoyed "Lilac Time." It has not, unfortunately, the simple charm of the Schubert operette. The book follows an old-fashioned Ruritanian model, and the involved love-affairs of the various characters never once arouse our interest, much less stir our emotions. The humour is poor, and, as the play is somewhat too long, might be cut out altogether with advantage to the running time, and certainly with no loss of laughs. Happily, in a play the main appeal of which is musical, the vocalism is all that could be desired. Miss Wilma Berkeley (discovered, one understands, in Australia, by Mme. Melba on one of her nearly last farewell performances) makes a big hit. She is no actress; she lacks repose; but she is pretty and has a magnificent voice. John Morel also sings finely—though here again a touch of the dramatic art would not be amiss. Walter Passmore and Amy Augarde put in some finished work in rôles that hardly give them a chance. Billy Leonard is the principal comedian, but the author did nothing to allow him to prove the fact. Despite its defects, the show makes a definite appeal to those—mainly middle-aged—who like to take their pleasures quietly.

### "COCHRAN'S 1930 REVUE," AT THE LONDON PAVILION.

Not Mr. Cochran's best revue, but excellent entertainment. From an amusing "All Talkie" burlesque opening scene, to Jack Powell's amazing trap-drumming in the last, the revue keeps moving all the time. Some of Mr. Beverley Nichols's ideas are more amusing than his dialogue. The Madame Tussaud scene might have been wittier, and the series of interviews with celebrities (a) as they actually were, (b) as they eventually appeared in the newspaper, could have been a trifle more pungent with effect. The scene in Heaven will offend more playgoers than it will amuse, and the hat-raising business in the Tube should be left to those third-rate comedians who invite

bankruptcy weekly in second-rate touring revues. But apart from this, there is only praise. A dance with white gloved hands, "In a Venetian Theatre," by Mr. Cochran's Young Ladies, was one of the most delicious interludes seen for a long time. Fowler and Tamara had a wonderfully graceful dance in the Piccadilly scene, while "The Freaks" ballet was effective. Maisie Gay scored all the time, whether as an indignant playgoer, a flower-woman, an amateur cook, or a late-comer to the theatre. This last was not only uproarious fun, but legitimate criticism of a too common type of playgoer. Ada-May was the success of the evening; she has charm, humour, and personality. She can clown like Nellie Wallace and dance like a fairy.

### "THE THREE MUSKETEERS," AT DRURY LANE.

Instead of our National Theatre, Drury Lane might be described as the International Theatre, with this American version of a French masterpiece, with music by an Austrian, and played by an English company. This is internationalism as everybody must desire it. The spirit of Dumas soars triumphantly over everything. Indeed, American production methods add to the effect, for the great Frenchman was a literary jazz-writer, if ever there was one. He would have delighted in this slap-dashing, sword-flashing, helter-skelter of romance. He might have preferred a Miladi with more of the purple blood of passion in her veins than the author permitted Miss Marie Ney to display, but he would have loved Miss Adrienne Brune's Constance, and have gladly admitted that Miss Lilian Davies was the stuff that queens are made of. Save that he assumed a make-up with a touch of effeminacy in it, there is nothing but praise for Dennis King's d'Artagnan. There are few actors who could achieve success as Mercutio, play leading rôles in "Back to Methuselah" for the Theatre Guild of New York, and then, as an afterthought, take to musical comedy and sing most of our vocalists off the stage. As Porthos, Athos, and Aramis, Robert Woollard, Jack Livesey, and Raymond Newell scored a big success. They were the immortal three as near to life as the stage can achieve. Arthur Wontner, despite trouble with the cat, was a suave and dangerous Richelieu. The book is first class; the music as tuneful as could be desired; staging, scenery, and costumes are the

best seen at Drury Lane for a long time. But all said and done, it's the fighting that counts in "The Three Musketeers." The sword-play was brilliant. I have never been so thrilled by stage combats. Louis Hector, who arranged the duels, deserves the highest praise.

### "THE 2 INTIMATE REVUE," AT THE DUCHESS.

This second edition of an almost still-born revue is not likely, I fear, to achieve the first success at this new theatre. It is infinitely better than it was, but even now it is not likely to make Messrs. Charles B. Cochran, Jack Hulbert, and André Charlot look anxiously to their laurels. Just mildly pleasant entertainment, that never arouses enthusiasm, if, on the other hand, it never causes distress. There are at least two charming dances by Miss Anna Ludmila—"Viennese Waltz" and "Clock Dance." Three tuneful numbers, "I would do it for you," sung by Miss Florence McHugh; "Don't do it again," by Miss Dorothy Seacombe; and "Tapping on the Window," sung by Mr. George Vollaie. But the humour is poor. Mr. Morris Harvey appeared as Eros, a chairman, a charwoman, and in many other guises, yet laughter, despite his efforts, refused to hold its sides.

Olympia will be transformed into a gigantic "Temple of Health" from July 16 to 26 this year—the period of the forthcoming Health and Happiness Exhibition. Here will be represented all that makes for industrial welfare, personal and domestic hygiene, physical culture and sports, with the allurements of a holidays and travel section, and the best products in clothing, foodstuffs, and beverages. There will also be contests in the arena. The Prince of Wales has graciously consented to become Patron of the Exhibition. It has been originated and organised by the *Daily Chronicle*, and has secured the interest of the Prime Minister, the Ministers for War, Air, and Health, and the First Lord of the Admiralty, who, with Lords Reading, Lonsdale, Derby, Dewar, and Woolavington, Mr. Stanley Baldwin and Mr. Lloyd George, are to be found amongst the Vice-Presidents. Any profits accruing will be distributed among the Voluntary Hospitals by the British Charities Association.

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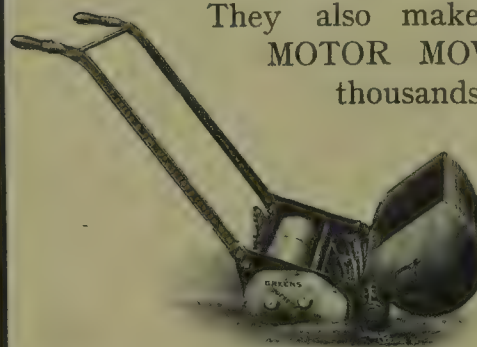
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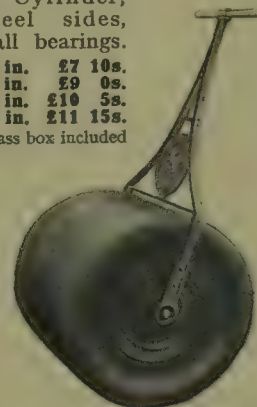
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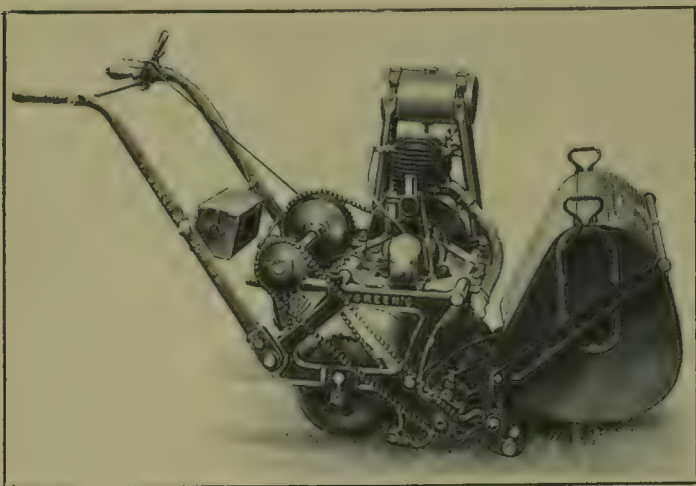
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## THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

WITH April shining brightly, and Easter in the offing, it behoves the gardener who runs a power mower to give it a thorough overhaul and clean it up, as the grass will stand cutting when the mower



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is ready. I have a particularly soft place in my heart for power lawn-mowers, as by their aid I have taught all my young folk how to drive and handle a motor. Any father who has the slightest qualms about letting his boys and girls ride a motor-bike should test them at driving, say, one of Green's 24-inch lawn-mowers, with its trailing driver's seat (and roller), driven by its own excellent motor of 4-h.p. This is an air-cooled four-stroke engine with a kick-starter, which eliminates all wrenched elbows from possible hand-starting back-fires. These mowers are well suited for undulating lawns, sports grounds, and the like, where there are considerable areas of grass to be kept in order.

Green's motor lawn-mowers can also be obtained in a smaller edition, as well as with more powerful motors. The light types have two-stroke engines from 1½-h.p. for the 14-inch power mower to 2½-h.p.

for the 20-inch size. My experience with these is that they are easy to keep in order and efficiently perform their work with the minimum of labour to those in charge of them. The trailing driver's seat is a boon to the operator. This latter device is an optional fitting on all the smaller Green power mowers, but I strongly recommend its addition to the equipment. Of course, the large models used on golf courses are always provided with a seat for the driver.

Irrespective of their splendid value for the work they are made to perform, I always regard Green's motor lawn-mowers as our children's first aid to safe motoring. On one's lawn, free from all outside dangers or interference, it is possible to inculcate those first lessons in driving correctly and courteously in our girls and boys before they become entitled to take out a driving licence to pilot a motor-cycle or car on the road. They get an idea of motor speed, not from the pace the mower travels, but by the tune or hum of the motor in their ears. Only drivers who listen to the hum of the engine correctly can gauge by its note the time to change gear-ratios, and so make a perfect and silent change. Therefore, those who can use a Green's lawn-mower should send a postcard to this firm asking for the catalogue of these essentially British products, which are made by skilled mechanics at Thomas Green and Sons, Ltd., Smithfield Ironworks, Leeds, England.

### New Armstrong-Siddeley Easy-Change Car.

It is the desire of every driver of a motor-car to make gear-changing a perfectly silent operation. Unfortunately, some people cannot time this operation correctly, and so "clash" or scrape the gear wheels against each other instead of engaging them silently and between the meshes of the gears. Last year Armstrong-Siddeley

cars of 20-h.p. and 30-h.p. types were fitted with a patent pre-selective gear-box that automatically made the changes for the driver, who had only to move a small lever on a quadrant on the steering-wheel in order to alter the ratio. To-day this firm have added this easy-changing gear-box as an optional fitting to their six-cylinder 15-h.p. Armstrong-Siddeley model. Consequently, motorists can now purchase this car with either the ordinary type of gear-box, with sliding gears hand-operated, or with the new pre-selective automatic changing gear-box. Prices of cars fitted with the latter range from £390 for the open two-seater and four-seater tourer 15-h.p., to £515 for the 15-h.p. sunshine coupé. These are additional to the special 20-h.p. and the 30-h.p. six-cylinder Armstrong-Siddeley cars, which also have this automatic pre-selective gear fitted as standard equipment. As this

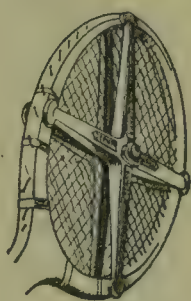


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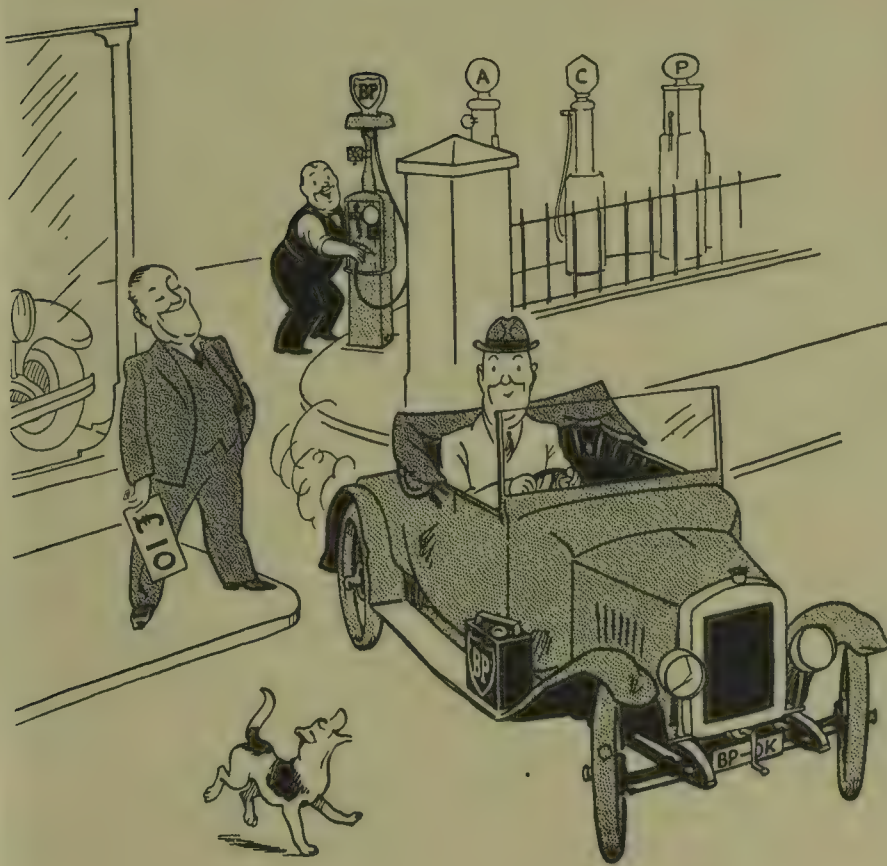
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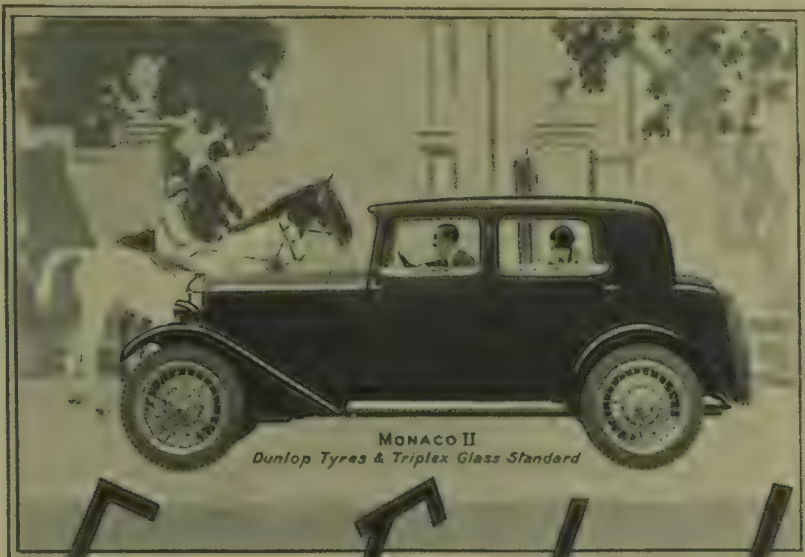
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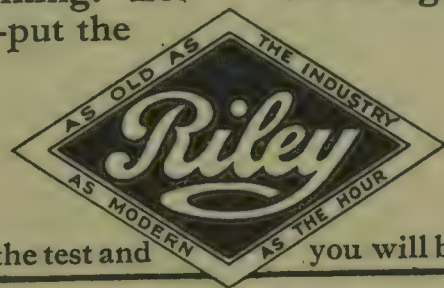
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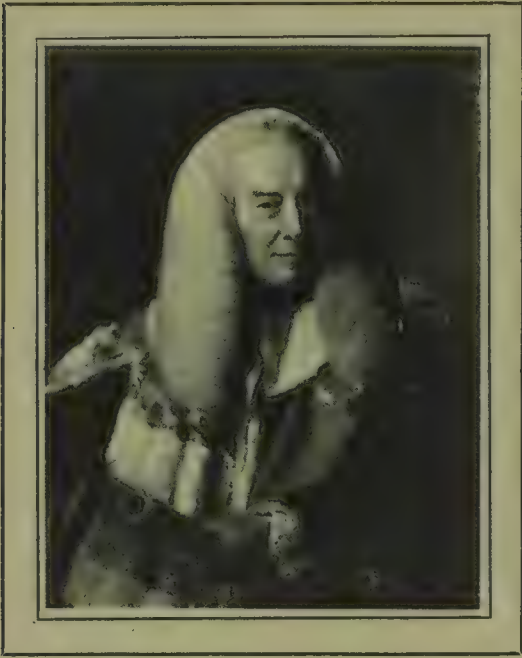
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for its excellent suspension, as the route lay over the open Downs with no made roads—"a regular Colonial route," one lady hailing from the Antipodes styled it. This was on one of the loveliest warm, sunny days I ever remember in March, and we all picnicked in the open and thoroughly enjoyed it. The object was to see the Sussex Roman villa, which is as near as I dare identify the neighbourhood without offending my good host and hostess on this occasion. But what an excellent idea to keep your own single-decker motor-bus for station work and picnic parties! Also this B.C. forward type of Thornycroft coach can put



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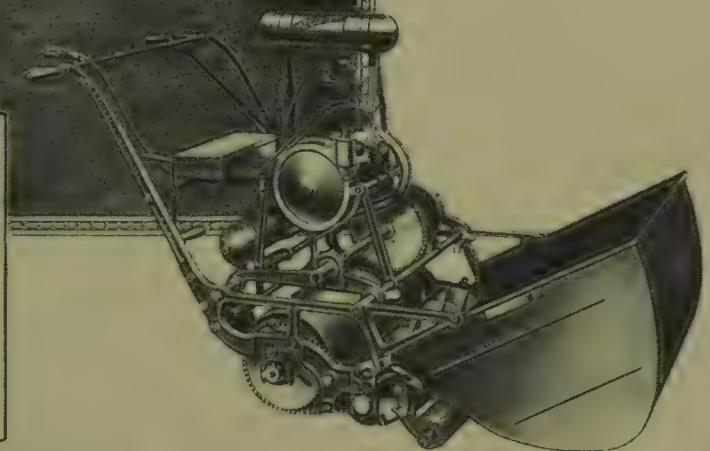
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## MARINE CARAVANNING.—LXXV.

By COMMANDER G. C. E. HAMPDEN, R.N.

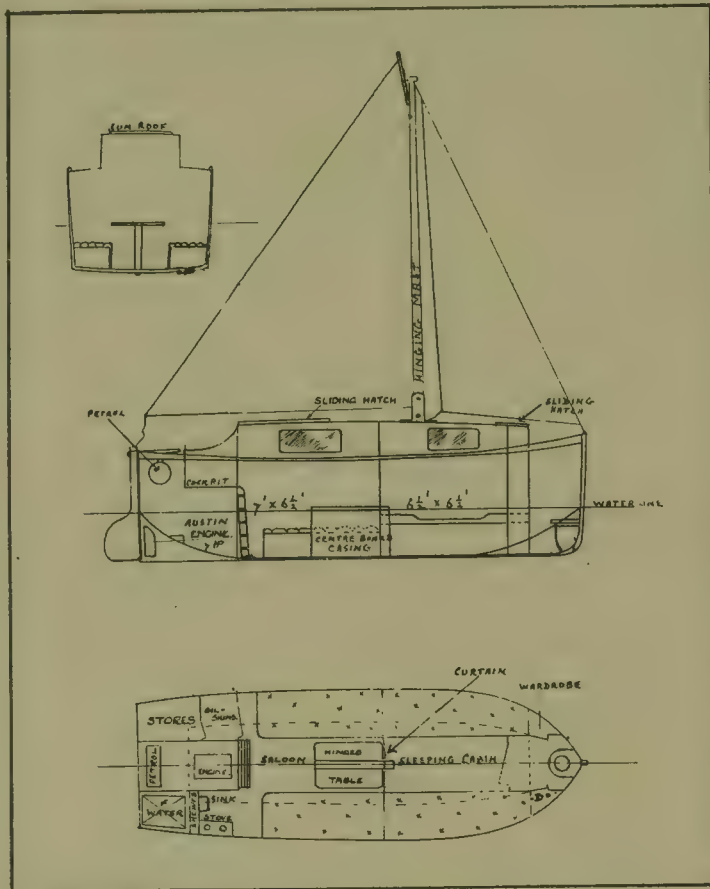
THE fact that high speed must be paid for on the water more heavily than in the case of land transport has dawned on those connected with the sales of pleasure craft. This has always been well known by those with nautical knowledge, but not by the modern sellers of motor-boats, few of whom are sailors. These men are, however, business men, and are therefore better fitted as disposers of boats than the average boat-builder, and are quicker to discover what the public wants. Many are from the motor-car trade, where keen competition has made them proficient salesmen, which is all to the good of the boat trade generally, for they have the selling energy that is lacked by boat-builders, who, as a rule, are not good business men.

Apparently the edict has gone forth that the coming season is to mark the introduction of many new types of midget motor-cruiser which sell for about £200 to £225, complete in every detail like a modern motor-car. Such a type is obviously wanted by the vast majority who are not blessed with large means. I have received the details of several boats of this class lately, and they all differ widely from each other. An example that attracts me considerably is one that is marketed by Messrs. Scott-Moncrieff, Ltd., 60, Cheval Place, London, S.W.7, for it can be used either as a pure power-driven vessel or as a sailing craft, and will not disgrace itself in either capacity. Stated briefly, she is a diminutive barge-yacht—the smallest, in fact, that I have ever seen. I admit to a great fondness for the barge type of yacht, so I will not pretend that I do not like her as good value for money. Her beam is 6 ft. 6 in., which is not only six inches greater than most other vessels of her length, but in practice affords still more space, owing to her barge shape, with its straight sides that do not curve inwards. When below decks, it is difficult to believe that she is only 20 ft. long, for her accommodation equals that found in many larger craft having cruiser-hulls.

Starting from forward, there is a toilet space in which the cable is also stowed. This room has two long wardrobes on either side, which should help to keep the sleeping cabin abaft it tidy. This cabin is 6½ ft. long, with two bunks that extend its full length, and ample space below them for suit-cases. It is separated from the saloon by two half-bulkheads

with a heavy curtain between them amidships instead of a door. The reason for this is that, although this boat has an engine that will drive her at six knots, she is also a properly designed sailing craft complete with a centre-board, the casing of which would foul a door if fitted in place of the curtain. The saloon has been exceptionally well thought out, for, apart from two long settees with storage space below, the centre-board casing has been utilised as a support for two flaps that form a table. Aft on the starboard side is a small alcove forming a galley complete with sink and stove, with a store containing the fresh-water tank and shelves for food at its after end. Abreast of it on the port side is an oilskin locker. Amidships is the ladder leading to the cockpit. This has been made to hinge back in order to afford access to the 7-h.p. Baby Austin engine, complete with reduction gear and dynamo, which has been installed abaft it. In most boats a small sliding hatch would be fitted over the ladder opening, but in this case a sliding sun-roof is supplied that extends over the whole width of the cabin-top. This marks a real advance in small cruiser design, for when pushed forward it permits nearly the whole of the saloon to be opened to the skies, thus affording unlimited head-room.

The after cockpit calls for little comment except that it is shallow, in order to allow plenty of room below it for the engine. It is of the self-draining type, and contains the engine controls, whilst abaft it are the petrol and water filling plugs and the tiller. I understand that the only optional item in the whole boat is the sail plan. Personally, I favour the Marconi rig for a boat of this size, with all sheets and halyards led to the cockpit. This is supplied, but other arrangements and rigs can be fitted if desired. The hull is very solidly built of pine and oak, and draws approximately 2 ft. 3 in., the weight of the heavy centre-board acting as ballast to a certain extent. Taken all round, I consider this is an eminently "safe" boat in which it would be difficult even for the "greenest hand" to come to any harm. It is priced at £225, complete with bedding and domestic requirements, electric light, and self-starter.



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# "THE AMAZING CAREER OF BERNADOTTE."

(Continued from Page 560.)

But he successfully weathered these storms. "It was as a brave and skilful soldier that he built up his reputation; but it was as a pacific statesman that he



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did his best work." It is not easy to estimate his true character, his language was always so picturesque. When, in 1838, there was a demonstration against him

in Stockholm, he exclaimed, in the presence of his household: "I will decimate them all! Torrents of blood shall flow!" To which his wife replied: "You would not hurt a chicken." On another occasion he remarked: "I shall willingly shed nineteen-twentieths of my blood for Sweden; but the remaining twentieth will always be at the disposal of France." He certainly put faith in the effect of fine words; but they did not really belie his actions. That there was wisdom, purpose, and heroism underneath all this gasconading, Sir Dunbar Barton's masterly, careful, and loving portrait amply demonstrates.—L. P. H.

Douglas Stuart's latest concession to his clientèle—viz., a full Totalisator service without any extra cost—has jumped into popular favour at a bound. This is scarcely surprising when one considers the extra facilities which are afforded by this method. In a phrase, it enables backers to secure Totalisator prices without the necessity of going near the machine, and with the pronounced additional advantage that wires can be handed in at any post-office up to the advertised time of the race, or, from the racecourse, up to the "off." Moreover, bets sent in this way cannot possibly get back to the machine and affect the odds. There is no limit to win—no deposits—no deductions.

Since the Naval Conference has so greatly stimulated public interest in all things maritime, and especially the British Fleet, there should be an unusually large demand for the third edition of that very handy and compact little book of reference—"Ships of the Royal Navy." Compiled by Oscar Parkes, Joint Editor of "Jane's Fighting Ships." With over 100 illustrations (Sampson Low; 3s. 6d.). The details of the various classes and units are tabulated very clearly and concisely, and the photographs are excellent. The little volume is of an oblong

shape, easy of insertion into pockets during tours of inspection or visits to war-ships, for which purposes, as well as for general reference, it will be invaluable. Its utility might be increased still further by an alphabetical index of ships, as in its big sister, "Jane."



A HISTORIC OCCASION: SIGNING THE PEACE RIVER BLOCK AND RAILWAY LANDS AGREEMENT AT VICTORIA, B.C.

Concerning this photograph, a correspondent notes: "A historic scene, recently enacted at Victoria, B.C., when the Premier, the Hon. Dr. S. F. Tolmie, and the Hon. F. P. Burden, Minister of Lands for the Provincial Government of British Columbia, signed the agreement by which the Peace River block and railway lands situated in British Columbia were returned by the Canadian Government to the Province. The Provincial Government alienated about twelve million acres to the Dominion of Canada when entering into Confederation, being in consideration of the building and completion of the Canadian Pacific Railway to the Pacific Coast. This agreement settles a controversy dating back half a century. The names are (reading left and right) as follows: Standing—Oscar Bass, K.C., Deputy Attorney-General; Harry Cathcart, Deputy Minister of Lands; Hon. Wm. Atkinson, Minister of Agriculture; Hon. R. L. Maitland, K.C., Minister without Portfolio; Hon. W. A. McKenzie, Minister of Mines and Labour; Hon. Joshua Hinchliffe, Minister of Education; Hon. S. L. Howe, Provincial Secretary; Hon. R. H. Pooley, Attorney-General; and Hon. W. C. Shelly, Minister of Finance and Industries; Sitting—Hon. N. S. Lougheed, Minister of Public Works; Hon. F. P. Burden, Minister of Lands; and Hon. S. F. Tolmie, Prime Minister."

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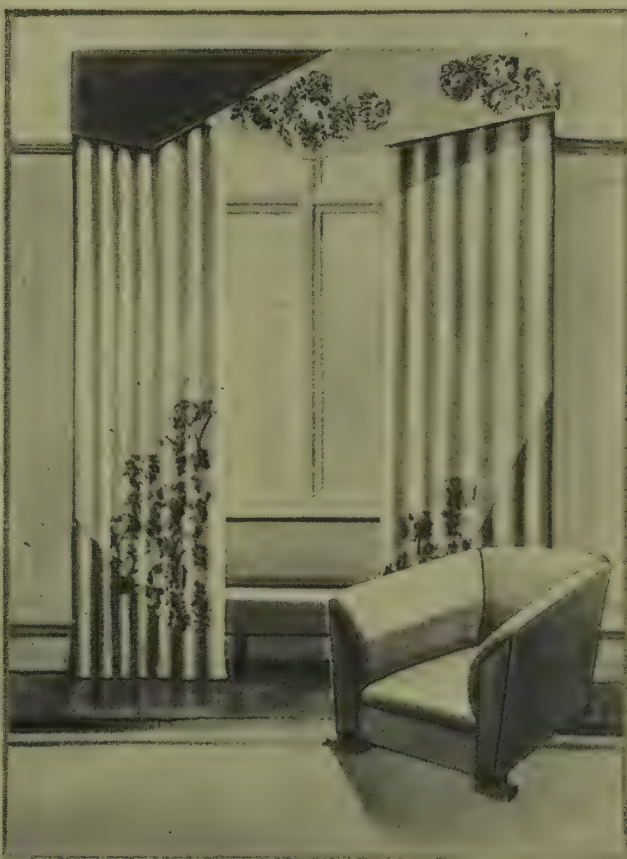
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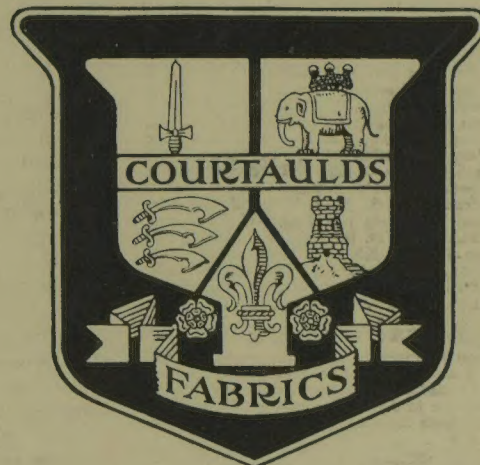
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To CORRESPONDENTS.—Letters intended for this department should be addressed to the Chess Editor, I.L.N., Inveresk House, 346, Strand, W.C.2.

## SOLUTION OF GAME PROBLEM No. XXXIX.

[7k; 4Kip1; 6Pp; 5S1P; 8; 8; 8; 8; mate in six.]

Our "simple little exercise" seems to have caused some trouble and a good deal of amusement. It is clear that to rob the Black K of one of his squares for oscillation results in a stalemate, and that a move must be given to one of the pawns. The procedure, then, seems obvious:

1. KtKt3 or Q6, 2. KtK4 or Q8; 3. KtB6; 4. KB7; 5. PK7ch; 6. PKt8(Q) mate.

We do not know the author of this little ruse, though we suspect Sam Loyd; it appears in Mr. Emery's "Sacrifices and Traps" under the title of "The Unwanted Knight."

CORRECT SOLUTIONS OF PROBLEM No. 4062 from J C Cooper III. (Ortega, Fla.), Geo. Parbury (Singapore), and J M K Lupton (Richmond); of Problem No. 4063 from Yeoh Bok Choon (Penang); of Problem No. 4064 from John Wagstaff (Barnsley), E G B Barlow (Bournemouth), E Pinkney (Driffeld), J M K Lupton (Richmond), Senex (Darwen), R B Cooke (Portland, Me.), and John Hannan (Newburgh, N.Y.); of Problem No. 4065 from E G B Barlow (Bournemouth), H J Rich (Crowthorne), H Richards (Hove), P J Wood (Wakefield), Rev. W Scott (Elgin), John Wagstaff (Barnsley), H Burgess (St. Leonards), M Heath (London), and Julio Mond (Seville); of Game Problem XXXVII. from Fedor K Kelling (Wellington, N.Z.); of Game Problem XXXIX. from John Wagstaff (Barnsley), John Pritchard (New Southgate), Julio Mond (Seville), Senex (Darwen), and H Richards (Hove); of Game Problem XL. from T K Wigan (Woking), and L W Caferata (Newark).

## THE INSULL CUP.

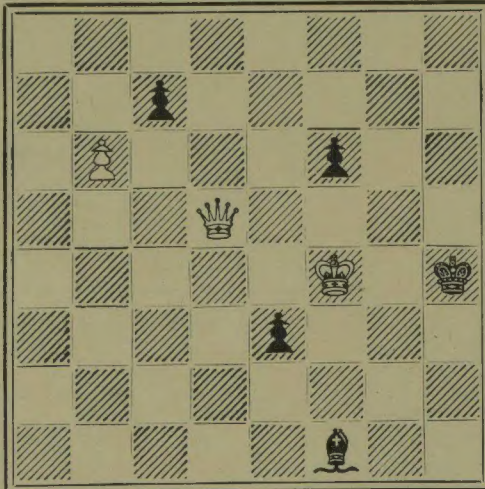
Another match has been arranged to settle the deadlock caused by the London-Washington fiasco. It will be remembered that London would have won, and secured permanent possession of the trophy, but for an unfortunate mistake in decoding a move. We shall look to our players to reproduce their form and to our tellers to improve upon theirs.

PROBLEM No. 4067.—By RUDOLF L'HERMET (SCHÖNEBECK).

DEDICATED TO ALAIN C. WHITE.

Most chess-players will have joined in the chorus of congratulation to Mr. White, the Macenas of the chess world, on the occasion of his fiftieth birthday. This is Herr l'Hermet's tribute, and a worthy one. We think Herr l'Hermet's problem a little masterpiece, and those of our readers who carefully examine the structure of problems will, in this instance, find their trouble well repaid.

BLACK (5 pieces).



WHITE (3 pieces).

[In Forsyth Notation: 8; 2p5; xP3p2; 3Q4; 6Krk; 4p3; 8; 5b2.]

White to play and mate in three moves.

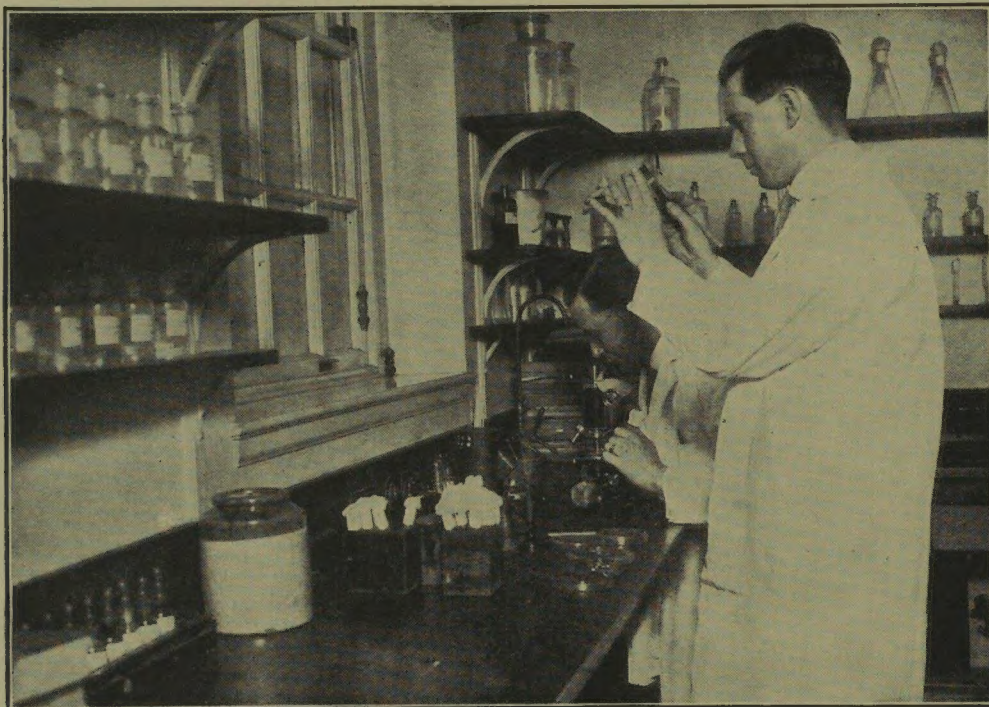
## OXFORD SPRING A SURPRISE.

Cambridge were hot favourites for this year's Inter-Varsity Chess, but lost unexpectedly by 3 points to 4. If there be no intrinsic luck in chess, there is luck in the playing of it, as the Cambridge top-board gave away his Queen by a move suggestive of the Infant School. Fifty-four matches have now been played between the rival Universities, and Cambridge have a lead of one point only. There are some very promising players in both teams, but this match, as often happens, upset the form altogether.

Every woman who is in the throes of spring-cleaning should remember that a post-card to the Patent Steam Carpet Beating Company, 196, York Road, King's Cross, N.7, will go a very long way to making spring-cleaning easy, quick, and simple. It will prove both economical and beneficial, for it is a well-known fact that carpets cannot possibly be thoroughly cleaned whilst on the floor, and cleaned as the Patent Steam Carpet Beating Company clean them they last for twice as long.

The long-distance motor-coach industry is setting up yet another record for vitality and enterprise. For the first time in its history this modern means of transport is using an exhibition for selling its travel attractions. Road travel and tours booking offices will be featured at the Ideal Holidays Exhibition by leading London booking organisations, such as the Central London, London Terminal, London Coastal, and Road Travel Bookings, and more than fifty per cent. of the principal long-distance operators are taking part.

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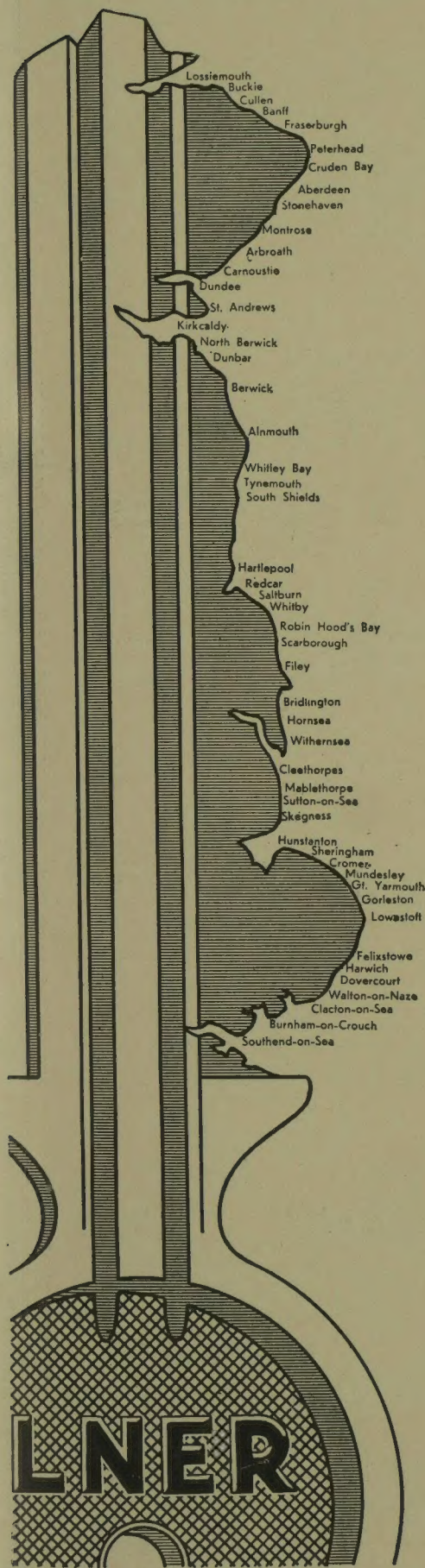


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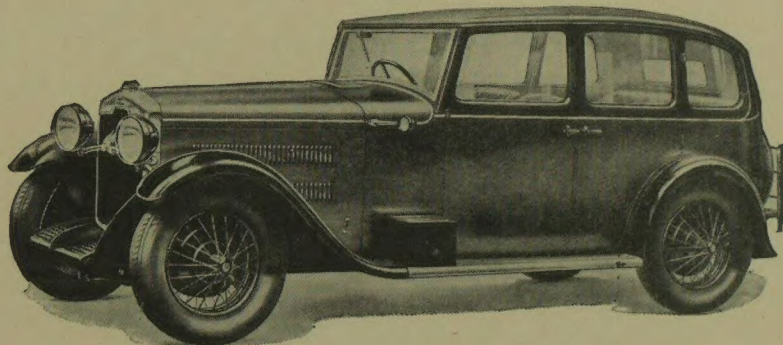
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